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BLOW TO MUSIC IN DOUBLING OF ADMISSIONS TAX QUICKLY WARDED

As Result of Movement Led by Milton Weil of "Musical America," Bonus Champions in Congress Abandon Plan That Carried Grave Threat—Would Have Increased Levy on Tickets to Twenty Per Cent—Immediate Action Taken to Safeguard Interests of Managers, Artists and Legions of Patrons of Art in America

WHATEVER Congress and the President may finally decide with respect to a soldiers' cash bonus and the manner in which it will be paid, the managers, artists, auditorium owners and legions of patrons of music who have been greatly concerned over the plan to double the admissions tax as a source of revenue for the bonus plan, can rest assured that this unreasonable and disastrous step has been averted.

Two weeks ago there was the keenest apprehension and alarm throughout the world of music. A tentative program for the raising of the billions needed for the payment of the proposed bonus was presented by the sub-committee of the Ways and Means Committee of the House of Representatives which called for doubling of the present 10 per cent tax on all tickets costing twenty-five cents or more, to places of amusement. This meant that twenty per cent of the price of each ticket would have to be paid by those who attended any musical event, whether concert, recital or opera performance, in addition to the prescribed price of the ticket. This, it was conceded on every hand, would be prohibitive.

The announcement of the plan came as a bombshell to managers, artists, music patrons and others directly concerned with music in America, as well as to various amusement interests. It was realized that music patrons would be the ones to suffer most, but that a situation would be created dangerous to all who make their livelihood by music, and, by a natural reflex, inimical to the cause of art and its development in this country.

Quietly and without a flourish, a group of leaders who realized just what the proposed increased tax would mean in crippling music and other amusements for the public, took up the gauge of battle, determined to save music and the amusements with which it would be linked in such legislation from the staggering blow that would be dealt it if the proposal should be enacted. Taking the lead in behalf of musical enterprise and the musical public, and at once joining hands with amusement interests which felt that their position was imperiled, Milton Weil of MUSICAL AMERICA took immediate steps to meet the situation.

Without fanfares of publicity, an organization was formed to safeguard the rights of the musical and amusements interests. Champions of the bonus in Congress were soon impressed with the inadequacy, injustice and futility of the proposed special taxes and turned their



GRAZIELLA PARETO

Spanish Coloratura Soprano, Who After a Successful Career in Europe's Leading Opera Houses, Made Her American Debut with the Chicago Forces and Is Now Singing in Concert in This Country. (See Page 21)

attention to other means of raising the necessary money. The fortnight was an anxious one for all who realized what was at stake, but the outcome was such as to dissipate all fear as to the proposed tax being adopted.

Now that the danger has passed, the following letters, which tell the story of the speedy mobilization of forces to ward off the blow struck at music and other interests, are published here:

Mr. Weil's Letters

To Walter A. Fritschy, president National Concert Managers' Association, Kansas City, Mo., Feb. 17, 1922:

Your letter of Feb. 15 to hand. I took it upon myself to represent you, not hearing from you, as the matter could not stand for any delay. I give you the facts as they stand at the present moment, as nothing has been published in the paper, for which there was a reason. The full story will be published after the storm is over. I think it would be just as well if you had a copy of my letter sent to every one of your members, so as to show them the importance of keeping their Association very active, for one never can tell what is going to turn up day by day. It is important to have associa-

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CHICAGO SLOW IN ANSWERING CALL TO RALLY TO AID OF OPERA FORCES

May Lose Great Civic Asset Unless More Interest Is Displayed—President of Opera Association Disappointed at Feeble Response to Guarantor Plan—200 More Backers Needed to Provide Necessary Fund

Chicagoans Will Continue, Says Insull

[By Telegraph to Musical America]

CHICAGO, Feb. 28.—Opera will be given in Chicago next season whether Mary Garden goes or stays. This is the latest statement of Samuel Insull, president of the Chicago Opera Association. The deficit, he added, would not exceed \$150,000, and \$338,000 is already pledged. The salaries of artists would be reduced, but no difficulty in signing stars was expected. No contracts have yet been offered to artists. E. R.

CHICAGO, Feb. 25.—Fear that a lack of response to the appeal for a citizens' guarantee fund for the Chicago Opera Association may deprive this city of grand opera next year is expressed by Samuel Insull, president of the new Civic Opera Association. The net results of a month's work on the part of the men's and women's committees intrusted with the task of raising subscriptions has been less than 300 guarantors. A reduction in the amount of individual pledges has resulted in the signing of numerous small guarantors, but the goal of \$500,000 for five years is still far from realization. Coupled with the fact that the artists will not wait indefinitely for their contracts, and that no contracts will be made until the total amount is secured, the situation is considered to be dubious.

The women's committee under the direction of Mrs. Jacob Bauer has thus far secured pledges totaling \$25,000, and expects to double this amount in the next two weeks. A quota was placed at \$100,000.

"I am disappointed in the response from Chicago citizens," said Mr. Insull. "Unless the answer to our appeal for financial support improves quickly, there will be no opera in Chicago next season. Rumors that we could announce the 500 guarantors whenever we please are wholly untrue. We require more than 200 subscriptions to complete the necessary list."

"If Chicago does not respond to this call to do a real civic duty, there will be no opera, and discussion of the artistic direction and personnel for the future is idle until the company has obtained the financial support to take the place of the private guarantee previously made up by Harold F. McCormick and Mrs. Edith Rockefeller McCormick."

Several expedients have been resorted to by the organizations working in behalf of the opera to arouse public in-

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DETROIT READILY RESPONDING WITH MONEY NEEDED TO RETAIN SYMPHONY

Directors' Appeal for Public Support Meets with City-Wide Response — Large Body of Workers Engages in Vigorous Campaign — Board of Commerce Indorses Orchestra as Civic Asset in Circular Commending the Drive—Other Leading Organizations Join in Movement

DETROIT, Feb. 27.—The continuance of the Detroit Symphony is practically assured. The appeal made by the board of directors, through the president, William H. Murphy, and published in MUSICAL AMERICA last week, that the public should contribute \$50,000 before March 1, has drawn so prompt a response that up to this morning about 600 contributions of small amounts had been received, totaling \$33,000.

Though this does not represent the full amount required, the response is sufficient to reassure the directors that the public is alive to its responsibilities in this matter; and both Mrs. Horace E. Dodge, a prominent supporter of the orchestra, and Mr. Murphy have expressed their willingness to make up any further sum required if the citizens show, by contributing a substantial amount, that they are anxious to retain the orchestra.

The drive to raise the necessary money has been actively carried on during the week by a large corps of workers. An important stimulus was given to the campaign by the directors of the Detroit Board of Commerce, when they, at their last meeting, officially indorsed the Detroit Symphony as a civic asset, and commended it to the support of the general public. The directors at the same time resolved to send a circular letter to the members of the board setting forth this indorsement, and drawing attention to the needs of the Symphony, and the important place it occupies in the cultural life of Detroit.

Those working in the campaign report that the prospect of losing the orchestra has aroused the civic pride of many who before were indifferent to its claims. The first week of the drive netted slightly more than \$15,000, according to the announcement of the management on Saturday evening. This does not include a large number of pledges given over the telephone, and a considerable sum secured by the Women's Auxiliary of the Symphony Society, which has been actively working under the direction of Mrs. Edwin Hewitt Brown. Two appeals made by Rev. Chester B. Emerson, during the intermissions in the Thursday and Friday evening concerts, netted \$11,658. One of the first organizations to

come to the support of the Symphony was the Tuesday Musicales, which sent a subscription to the fund in addition to its annual contribution. The Detroit Chapter of the Military Order of the World War passed resolutions at its regular meeting commending the work of the orchestra, and voted \$25 to the fund. Many prominent clubs have pledged their support and persons of influence are making pleas throughout the city.

Among the indorsements of the orchestra from all quarters is one written by Pietro Cardello, Italian consul, expressing the sentiments of the Italian residents, who will, he states, continue to support the orchestra as long as possible and to such an extent as lies within their power. "It would," he adds, "be an unfortunate thing for Detroit if it should become impossible to keep the Symphony."

The following is part of the circular letter of the directors of the Detroit Board of Commerce:

"The orchestra is a civic asset and, as such, merits the support of the Board of Commerce. The Detroit Symphony Society, formed for the purpose of giving this orchestra to Detroit, had clearly in mind the hope that it would eventually

become a public institution. The donations of those who have so far maintained it have been made with the idea that they were an investment in the future welfare of the city. These donors believe that the time has come to ask the general public to relieve them of part of the burden.

"A symphony orchestra of this caliber cannot become entirely self-supporting, because it is impossible to take in at the box office as much money as the necessary overhead expenses represent. If, however, Detroit accords the support the quality of this orchestra merits, its earnings can be brought up to a point where the annual deficits can easily be made up by regular subscriptions from music-lovers. An endowment fund, which will obviate all necessity for future contributions, is tentatively promised, contingent upon a manifestation of genuine, widespread public sentiment in favor of continuing the orchestra.

"To date this season, the expenses of the orchestra have been \$1,500 less than for the corresponding period last year, and four more concerts have been given. The proceeds of seat sales have been \$18,000 higher than in the 1920-1921 season. The clientele is steadily growing."

CHICAGO FORCES START LONG TOUR

May Return to New York Next Year, Some Members Say in Farewell

(Continued from page 1)

terest. At a meeting of the Friends of Opera this week, consuls and representatives of foreign countries pledged their support to the fund drive. A resolution adopted at the meeting reads:

"Members of the consular body in Chicago wish to give expression to their interest in the maintenance of permanent opera in this city. They appreciate the educational value to their people in having an organization giving the best musical works of Italy, France, Germany and other countries, and what a loss it would be, not only to this community, but to the world, if opera were to disappear through lack of funds and want of public support. They urge upon their countrymen the necessity of meeting this obligation and hereby express their best wishes for the success of the drive now in progress." E. R.

The Chicago Opera Association closed its New York season on the night of Feb. 25 with the future of the organization and of its individual singers clouded in uncertainty. Mary Garden's decision to resign her post of general directress is definitely known but her plans for the coming season remain indefinite.

It was stated that Miss Garden had retired from her post immediately at the close of the company's New York season. No confirmation of this report could be obtained from the offices of the company. It was further asserted that Clark A. Shaw, business manager of the Association, will virtually take over Miss Garden's duties for the remainder of the company's 10,000 mile tour. Although Miss Garden receives no salary for her duties as general directress, it is known that she is paid \$3,200 a performance which makes up in some degree for her additional trials and problems. Charles L. Wagner, New York concert manager, said last week that he had a contract with Miss Garden for an all-season concert tour whenever she chooses to retire from the Chicago Opera organization.

Some members of the Association seem dubious as to whether or not the company will drop New York from its itinerary next season. Mr. Shaw declared the Chicago company was well satisfied with its reception in New York and he could make no statement regarding the future. Giorgio Polacco, first conductor of the company, expressed the belief that "we will be back again next season." The fact remains, however, that this question rests upon the success of the campaign for guarantees in Chicago.

Semi-official reports given out at the Manhattan Opera House place the total receipt of the five weeks' season at approximately \$300,000. Last year when the company played a six weeks' engagement the advance subscriptions totaled \$200,000 and the total receipts about \$350,000. The cost of this year's tour beyond New York is covered by local guarantees in all the cities to be visited.

The entire company left New York for Philadelphia on Sunday afternoon aboard a nineteen-car special train. Following a week there, the company is scheduled to divide the following week between Baltimore and Pittsburgh. The week of March 13 will be spent in Milwaukee and St. Paul. Helena, Mont., will have a single performance on March 20 and March 22 to 25 will witness productions in Portland, Ore. Two weeks, from March 27 to April 8, will be played in San Francisco, April 10 to 15 will be devoted to Los Angeles; April 18 to 20 to Denver, and April 21 and 22 to Wichita, Kan., after which the company returns to Chicago to disband on April 23.

Menace to Music in Tax Doubling Is Over

(Continued from page 1)

tions when they are required. The facts are these:

The moment I received word from our Washington Bureau that the sub-committee of the Ways and Means Committee of the House of Representatives recommended the doubling of an amusement tax, I immediately got in touch with Mr. Sam H. Harris, the well known theatrical man, who is president of the Theatrical Producing Association, which is a very strong and representative one. This was on Thursday. I recommended an immediate call of all the amusement enterprises of the United States, so as to have us at the front. The result was that we had on Saturday afternoon a meeting that lasted for three hours in which all of the amusement interests of the country were represented by delegates. This took in theatrical interests, motion picture interests, motion picture houses, music interests, baseball, the circus; in fact, everything where an admission tax is charged and comes under the heading of amusement. We immediately appointed a committee of twenty, I being on that committee representing the music interests of this country. We chartered immediately two cars on the Congressional Limited day by day and kept our grips packed, and had made arrangements with Mr. Christian, the Secretary to the President, that as soon as we were ready to, he would give us a hearing.

In the meantime we had a committee, or sub-committee, appointed to go to Washington and stay on the job and keep us posted, so that we could have a first-hand report at each one of our meetings held each afternoon. We then appointed a publicity committee composed of the representative men, making the committee a committee of ten, so as not to have it top-heavy, and I went on that committee. This committee also was to act on such finances as it found necessary to meet the situation.

We got to work immediately, prepared telegrams, a speech to be made at every amusement enterprise, all the publicity material, all of which was typewritten, to shoot off at the first sign of necessity. We figured in this way to reach twenty millions of people, as the appeal was to

Chicago Foundation Accepts Operas for Publication

CHICAGO, Feb. 25.—Two new operas, "La Corsicana," by J. Lewis Brown, and "Sakakra," by Simon Bucharoff, have been accepted for publication by the Opera in Our Language Foundation. Other works which are now nearing completion are "Yolando of Cyprus" by Clarence Loomis; "The Sunken Bell" by Charles Ruggles, and "The Garden of Allah" by Louis Gruenberg.

be made to the public to bring pressure upon Congress and the President. I argued against making the appeal from the standpoint that it hurts the enterprises, such as theatrical managers, musical managers, etc., but that it should be done on the basis that the public demand that there be no increase of tax. This proposition was unanimously carried by the committee. As the matter stands right at the present moment, we are marking time. Our Washington committee advised us not to come to Washington now as the chances are that the amusement tax will not come up, but we are not taking any chances and we are keeping our organization intact for immediate action.

There was \$5,000 voted for expenses, everybody giving their services free, and every member of the committee agreeing to pay their own expenses to Washington in case of a call. Out of this \$5,000 will be paid the telegrams, the preparation of all the typewritten matter, and if the expenses go beyond \$5,000, everybody connected with amusement enterprises will contribute their percentage. If this becomes necessary, I do not suppose the interest of music will be taxed on this fund much beyond possibly a couple of hundred dollars or so, which I personally guaranteed to the committee. If the amount runs very low, I will not bother either your Association or the National Musical Managers, but will pay it direct. Should any further steps be taken, I shall notify you.

The reason that there has been nothing published is that by agreement of our committee, we were not going to handicap or embarrass the President by the publication in the daily papers or weekly papers of anything that we were doing preparatory to a fight, with the hope that the thing will regulate itself. The newspaper publicity was to be taken care of through our committee in case the thing came to a head. Besides, the psychological effect of springing the big scheme by publicity would be better by not saying anything now, but have it sprung as a bombshell so as not to have an anti-climax. Sincerely yours,

MILTON WEIL.

To Charles L. Wagner, president National Musical Managers' Association, New York, N. Y., Feb. 17, 1922:

Enclosed please find a copy of a letter that I am sending Mr. Fritschy. This letter applies in the same way to your Association.

Will you kindly see that a copy of same is sent to each one of your members? Yours very truly,

MILTON WEIL.

New Hampshire Theaters Again Urge Repeal of Copyright Tax

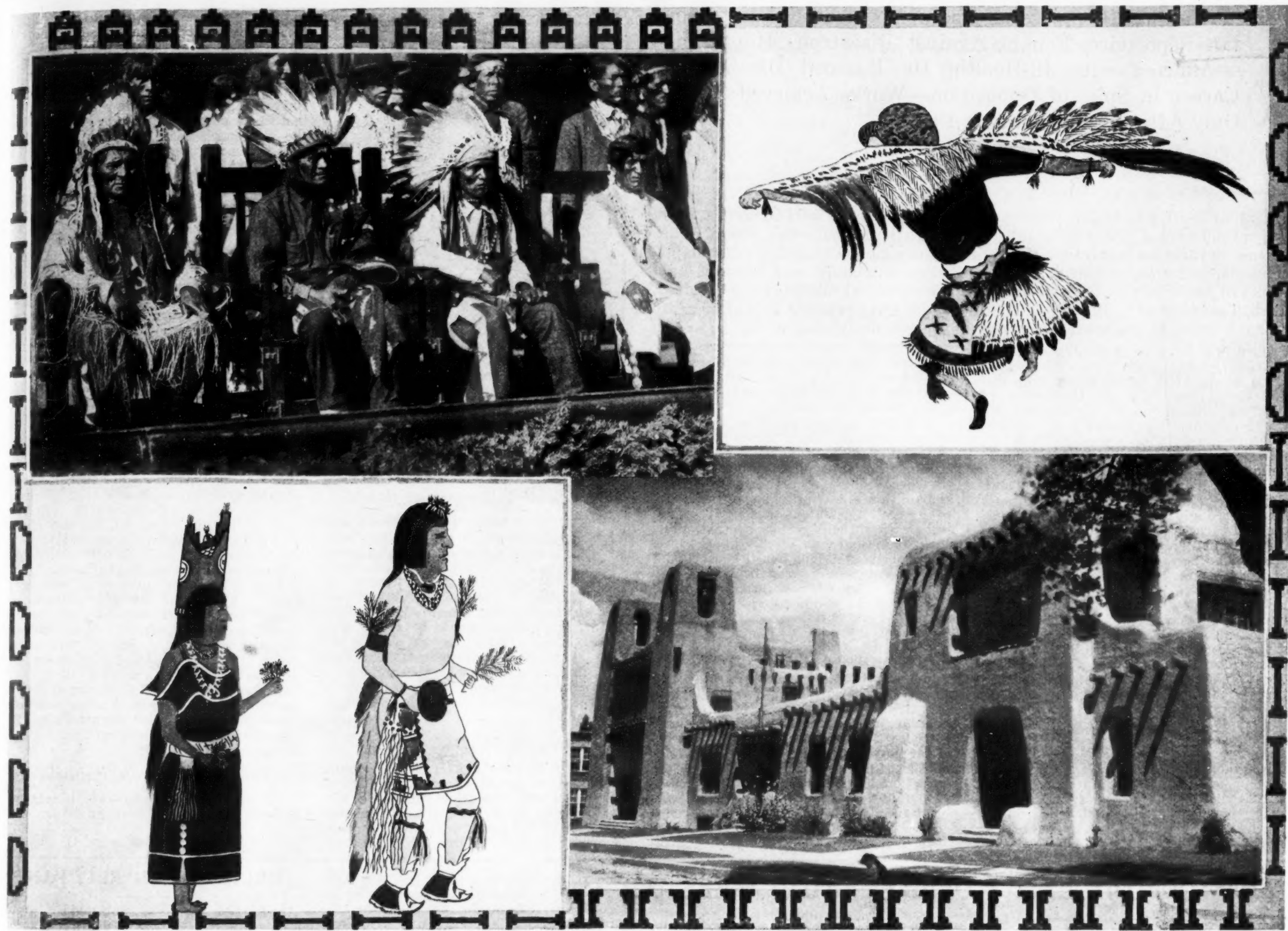
WASHINGTON, March 1.—A second numerously-signed petition has been received here from opera houses and theaters in New Hampshire urging Congress to amend the copyright law of the United States that the payment of the so-called "music tax" shall be prohibited. Representative Wason of New Hampshire presented the petition in the House, and it was referred to the Committee on Patents. The following opera houses and theaters signed the petition: Lancaster Opera House, Lancaster; Tremont Theater, Nashua; Premier Theater, Littleton; Tremont Opera House, Claremont; Empress Theater, Lisbon; Star Theater, Groveton; Majestic and Scenic Theaters, Keene; Columbia Opera House, Contoocook; Magnet Theater, Claremont; Community Theater, East Jaffrey; Sterling Opera House, Concord; Park Theater, Lebanon; Nugget Theater, Hanover; Wonderland Theater, Penacook; Star Theater, Whitefield; Town Hall Theater, Wilton; Strand Theater, Milford; Coniston Theater, Newport; Empire Theater, Newport; Fairyland Theater, Greenville; Mystic Theater, Andover; Dreamland Theater, Bennington; Franklin Theater, Nashua.

ALFRED T. MARKS.

Kahn Denies Rumored Interest in New Opera Venture

Among the rumors which circulated last week when it became known that Mary Garden had decided to resign her post as directress of the Chicago Opera Association was one which connected the name of Otto H. Kahn, financier and art patron, with a new opera venture in New York. To this report, Mr. Kahn, who is chairman of the board of directors of the Metropolitan Opera Company, gave a categorical denial in a telegram to MUSICAL AMERICA. He is at Palm Beach, Fla., "Replying to your telegram," wired Mr. Kahn, "the report connecting me with any plan to establish a new opera company as Metropolitan rival is manifestly absurd. It has, of course, no foundation whatever."

Santa Fe as a Sanctuary of American Art



Scenes at the Santa Fe Fiesta; Above, Left, the Governors of the Santa Clara, San Juan, San Ildefonso and Zuni Pueblos Watching the Dances; Below, Right, the New Art Museum at Santa Fe; Above, Right, One of the "Eagle Dancers"; Below, Left, Section of the "Corn Dance."

BY FRANCES R. GRANT



AROUND Santa Fe the Sangre de Cristo mountains stand like impregnable barriers. It is as though one of the Great Mysteries worshipped here aeons ago had sanctified the ground as a citadel of Yesterday, for devastating modernity, sweeping westward, has left the city undesecrated. Here live on the relics of history: Old Spain and its conquistadores have left the traces of their courage; San Miguel, first American shrine of Christianity, tells of Franciscans transfixing with their crosses the innumerable deities of the Red Man. The plaza here marks the End of the Trail, goal of the prairie caravans and of that indomitable line of pioneers. And, above all these, hovers a spirit immeasurably older and younger; here is ever felt the presence of a company now phantom, a company which throngs in from the surrounding regions—former dwellers in the prehistoric cliffs of Pajarito, in the unearthed Cities that were, in the seven pueblos of Cibola.

Like death, antiquity nourishes art; to creation, the presence of age is as a refuge and a stimulant. And perhaps because of this, there has grown up in the City of the Holy Faith of Saint Francis of Assisi a shrine to art. Beckoned by its mellow lure, some of the best known of American artists as well as the younger artistic visionaries have made sojourns here. Disciples of Picasso and of Millet have here found inspiration

for their works, and such men as Henri, Bellows, Roerich, Couse, Rollenshoven, Burlin, Blumenschein, Cassidy, and others have made memorable records of their visit to these parts. In these great red spaces, poetry and literature, too, have found inspiration, and the epic of this region, which had its first chapter in the hieroglyphics of the cave walls, is being constantly continued.

To music and the drama this region makes its contribution in the annual Santa Fe Fiesta, held in September to commemorate the reconquest of New Mexico by Diego de Vargas in 1700. The celebration has been observed by the church without interruption since 1712 when a public proclamation bade the people celebrate in public manner the day in September marking the entry of the conquistador into the city. Some three years ago, however, a few patriotic citizens, headed by Col. Ralph E. Twitchell, one of the most authoritative historians of the State, by Dr. E. L. Hewitt, director of the School of American Research, and others decided to revive the occasion as a civic holiday, and thus far three fiestas have been held.

A historic pageant marking the various phases of New Mexico's history is presented, varying each year save for the entry of De Vargas into the city. In the last two fiestas, which the writer was privileged to see, the pageants were represented with vivid and authentic forcefulness, indicating a devoted research in devising this feature of the fête.

Indians Induced to Dance

To the musician and artist, however, the chief interest of the pageant, per-

haps, lies in that part of the program recording the folk expression of this region; the Mexican and Indian parts of the program, which give a faint trace of the exotic and unique flavor of New Mexican life. Ordinarily the Indian dances are performed only within the pueblos and upon those holy days and occasions which they commemorate. Through their influence with the Indians, —an influence won by sympathy—several Santa Feans have induced the various tribes to present their characteristic dances in this plaza before the Palace of the Governors.

The Santa Clara Indians have been induced to demonstrate here the solemn dignity of their basket dance; their imitation of the war dance of the Comanches; their turbulent "Race of the Rain Clouds." The San Ildefonso Indians have presented their "Eagle Dance" magnificent in its grace, a superb ceremony to the king bird spirit. Here was presented "Las Matachinas," mystery play, unique hybrid of Indian and Spanish creation, narrative of the fortunes that await the bridal pair. Last season, for the first time in history, the Zunis, most virile of all dancers, were induced to leave their pueblo and present

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"Loreley" Cradled Amid Dire Misfortunes

Alfredo Catalani, Composer of Opera, Now Added to Metropolitan Répertoire, Fought Against Disastrous Happenings—Afflicted with Ill-Health, He Pursued His Musical Career in Spite of Opposition—Works Achieved Success Only After Their Creator's Death

By Maurice Halperson

ALFREDO CATALANI, the composer of "Loreley," Gatti-Casazza's latest production, scheduled for presentation at the Metropolitan Opera House at the matinée on Saturday, March 4, belongs to the long list of unhappy composers, of musical martyrs, who—like Franz Schubert and Edouard Lalo—had to pay with their heart's blood for their musical ideals. Poor Catalani, always persecuted by ill luck, died at not quite forty years of age, after a life of hard work, of undaunted ambition and great disappointments.

Born in the old, romantic city of Lucca in 1854, he had to fight his way in his beloved music. His father insisted upon a law career, and the old University of Pisa was chosen for his studies, but the young man firmly persisted in his attachment to music. He repeatedly told his friends how often he stood before the old building, the birthplace of Luigi Boccherini, vowing to himself to become a musician and nothing else. Cases of parents being strongly opposed to their sons' musical careers are many in musical history; what makes this case somewhat peculiar is the fact that Catalani's father and one of his brothers were composers of some merit.

When nineteen years old, Alfredo wrote a Mass which was produced in the cathedral of Lucca, with such marked success that the young man was admitted to the Paris Conservatory without the usual examinations. Catalani's longing through all his life was to travel. He often remarked, laughingly, that he had this trait in common with the famous figurinaio, the makers of little plaster statuettes who are their own venders throughout the whole world. They tell a good joke of these indefatigable rustic artists and traveling salesmen, namely that when Christopher Columbus finally reached the New World, long sought for, he found there a figurinaio who had pre-

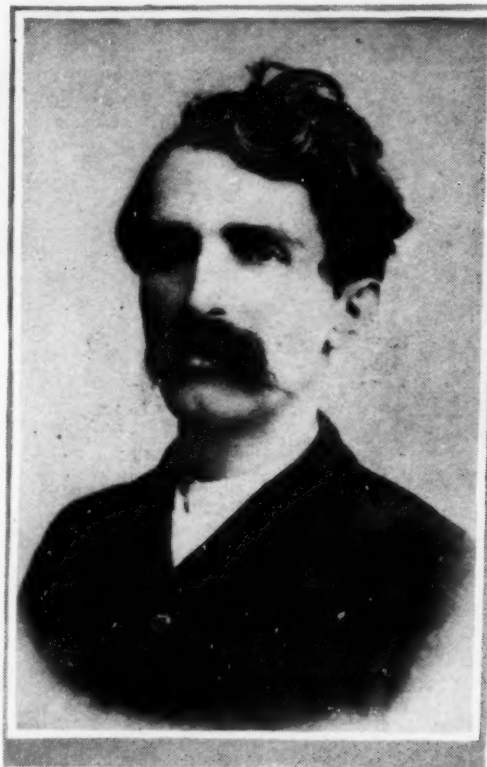
ceded him and offered him his wares. It is not known in Lucca whether that enterprising Lucchese presented Columbus with a Statue of Liberty!

Milan Hears First Opera

Catalani returned to the Milan Conservatory in 1873 and graduated there two years later from the class of the famous Bazzini, winning a purse. His first opera "La Falce" was produced in Milan with rather friendly success. The young man had put all his hopes on a second opera, "Elda," but this work did not meet with any approval. It was only his third operatic work, "Dejanice," which won the composer general recognition in 1883.

Three years later "Edmea" drew all eyes upon the young composer, who was then fully recognized as one of the great hopes of the Italian lyric stage. I heard this opera in Milan and Trieste with the famous soprano, Mme. Ferni-Germano, in the title part, and was highly pleased with the sincerity and straightforwardness, the pleasant melodic vein, and the great technical resources of the young composer.

In 1890 his opera, "Loreley," was highly applauded in the Teatro Carignano in Turin. Catalani always had put great faith in his opera "Elda." "Lore-



Alfredo Catalani, Composer of "Loreley"

ley" must be considered as a second and much improved edition of "Elda." Catalani's sixth and last opera, his acclaimed masterpiece, "La Wally," was produced at the Metropolitan Opera House on Jan. 6, 1909. I must say that no justice was done at that time to "La Wally." In fact, it was sentenced before it was heard. Giulio Gatti-Casazza was in the thick of a bitter artistic battle at that time, and no matter what he undertook, his adversaries—and there were many and very influential ones among them—condemned it.

Dogged by Bad Luck

The whole operatic career of Catalani filled only a period of twelve years; it was as though the poor composer, who was afflicted with ill-health, had a premonition of his early death, and worked feverishly in order to give what his muse

was able to bring forth. He was an unhappy man, devoid of all the pleasures and satisfactions of life. How he longed for a loving wife through his entire existence; but his lung affliction caused him to renounce the idea of marital happiness. The fact is that hardly another composer was persecuted by such obstinate ill fate as Catalani. When his "Elda" was produced at Turin, the soprano, Boulitchoff, and the famous tenor, Barbacini, were sick, and the premiere had to be postponed. In order to please the composer, both artists consented to sing while not quite recovered from their ailments; the consequence was a poor performance and a scant success. At the premiere of his "Dejanice" at the Scala in Milan a similar incident occurred. The tenor, Verget, who had assured the composer the very day of the performance that he never was in better voice, had to tell poor Catalani on the stage of the Scala, a few minutes before the curtain was raised, that a sudden hoarseness had developed, and so this premiere was spoiled also.

When "Edmea" had its first presentation at the Scala, Manzotti's spectacular ballet "Amor" had so caught the fancy of the Milanese that they hardly were in the right mood to enjoy Catalani's simple, sincere and melodious score. It was not different with "Loreley." An influenza epidemic reigned at that time in Turin and the performance had to be postponed several times. Finally everything seemed in good order, but the day previous to the performance only thirty-five out of the chorus of eighty presented themselves at the dress rehearsal. All the others had been afflicted with the terrible influenza. After a new delay, the opera was announced again. This time the prima-donna, selected by the composer himself, became a victim of the epidemic. When the day for another dress rehearsal was set the death of Prince Amedeo, the former King of Spain, brought a new delay. So "Loreley" was finally produced in the midst of the merry Italian carnival, when no one had the slightest desire to pass judgment upon such a serious and romantic work of art.

Failed to Interest Publishers

No doubt the composer's illness was accentuated by all these mishaps. It is

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HIPPODROME EVENT OPENS CARUSO WEEK

More Than \$10,000 Realized at Second Benefit Program for Foundation

The second concert for the benefit of the Caruso American Memorial Foundation was given at the New York Hippodrome on Sunday night, Feb. 26, and served to open Caruso Memorial Week, arranged by the Foundation executive committee as a nation-wide tribute to the tenor and a period in which individuals, musical organizations, institutions and trade bodies will be asked to aid in raising the \$1,000,000 fund. According to statements of the executive committee something over \$10,000 was realized at the concert, which was given by a number of well-known artists who contributed their services, as at the Metropolitan

Opera House memorial concert of the preceding week. The concert fell on the eve of the great tenor's birthday anniversary, Feb. 27.

Joseph Schwarz, baritone; Riccardo Martin, Ulysses Lappas and Tito Schipa, tenors; Marguerite D'Alvarez, contralto, and Graziella Pareto, coloratura soprano, all of the Chicago Opera Association, contributed to the program. Bronislaw Huberman, violinist, and Arturo Bonucci, cellist, were the instrumentalists and the Goldman Concert Band provided two groups.

Mr. Schwarz sang the Prologue to "Pagliacci" and as an encore "Di Provenza" from "Traviata." His performance was warmly applauded. Following him Mr. Martin sang a group of songs in Italian and Mr. Bonucci played three short pieces, interpreting finely a Chopin Nocturne arranged by Wilhelmj. Mr. Huberman played the first movement of Tchaikovsky's Violin Concerto in D after which the audience demanded an encore. Miss D'Alvarez sang "Mon Coeur s'Ouvre à ta Voix" from "Samson et Dalila" and in response to a demand for more sang the Habanera and Seguidilla from "Carmen." Mr. Lappas' number was the arioso from "Pagliacci." Mr. Schipa, who received a genuine ovation, sang two Massenet airs, the song of Ossian from "Werther" and "The Dream" from "Manon," and had to give three encores. The program was closed by Miss Pareto, who sang the "Bell Song" from "Lakmé." The Goldman Band played the "Mignon" Overture and Svendsen's "Swedish Coronation March" in one group and three compositions by Edwin Franko Goldman, heard for the first time, in a second. These new works were a "Caruso March," "In the Springtime," based on Mendelssohn's Spring Song, and "The Chimes of Liberty." All three proved notable contributions to the band's repertoire.

Accompaniments were furnished by Lyell Barber, Frank Bibb, Paul Frenkel, Julian Huarte and Isaac Van Grove. The many encores made the concert one of unusual length.

Mrs. Caruso occupied a stage box. The

concert was given under the direction of Mabel B. Beardsley. During the intermission Robert Seerav spoke on the purposes of the Foundation and baskets were passed through the audience to receive contributions and pledges.

Other Memorial Concerts

Among the special concerts announced for the week by the executive committee are one by Emilio de Gogorza in Chicago on March 5; a gala concert in Atlanta, Ga., where Caruso was well known through the annual visit of the Metropolitan Opera Company on March 6, and a benefit concert at Phoenix, Ariz. The Federated Music Clubs throughout the State of Georgia arranged memorial programs. Nana Genovese, mezzo-soprano, organized the music clubs of northern New Jersey to aid the fund, and the Choral Club of Hartford, Conn., expressed its intention of co-operating.

At Geneva, Ohio, which claims the distinction of being one of the smallest community centers in the country, a memorial concert was given on Feb. 26 when a community chorus of seventy-five voices sang under the baton of Harry Harrison of New York. Phonograph records of the famous tenor's voice were used in the program.

The Foundation was granted a charter in New York State on Feb. 24 when Supreme Court Justice Bijur approved its incorporation and objects. The list of incorporators included Richard B. Aldcroft, John Aspegren, Paul D. Cravath, Walter Damrosch, Henry Harkness Flagler, Attilio H. Giannini, Mrs. Helen Hartley Jenkins, Fiorello H. LaGuardia, Stefano Miele, William Church Osborn, William L. Peel, Antonio Scotti, Mrs. Frank A. Seiberling, Oscar G. Sonneck, Antonio Stella, Felix M. Warburg and George W. Wickersham.

Laurenti Stricken with Influenza

Mario Laurenti, baritone of the Metropolitan Opera Company, was stricken with influenza in Syracuse, N. Y., on Feb. 22 on the eve of a recital scheduled for him there but which he was forced to abandon. He returned to New York on Monday last and was reported to be seriously ill.

RECEIVERSHIP SUIT FAILS

Application Against Columbia Graphophone Company Dismissed

WILMINGTON, DEL., Feb. 25.—The receivership proceedings brought against the Columbia Graphophone Manufacturing Company in the United States District Court ended on Feb. 22. Judge Hugh M. Morris granted a dismissal of the complaint, with costs to the petitioner, and denied the application for a receivership on the basis of statements filed by the defendant, reciting the consent of creditor interests, representing an important portion of the liabilities, to plans proposed for extending these claims. The indications are that the proposed rehabilitation of the company, as mapped out by creditor committees in that behalf, will proceed to a successful conclusion.

William G. Mahaffy of Wilmington and Walter L. McDermott of Jersey City represented the petitioners. Mr. McDermott stated for his clients that although they had experienced a loss of upward of \$100,000 on the 3000 shares which they hold, their chief grievance was that they had not been kept informed of the progress made by the various committees formed by the bank creditors and other creditors. However, in view of the details laid before them since the application was made, and assurances given in writing that their interests were being safeguarded, and that investigation would be made of points raised in their petition, they did not desire to hinder the rehabilitation proposed.

In connection with the announcement that the application for the appointment of a receiver had been dismissed, Francis S. Whitten, chairman of the board of the Columbia Co., issued the following statement: "The court's action is what I expected. The present management is doing everything possible to protect the interest of the stockholders, and so far their efforts have met with success. The company's inventory is being liquidated as rapidly as the market will permit. The sales and distributing organization has been held intact and overhead expenses and salaries have been cut to the lowest possible figure."

Claim That "Jazz" Threatens France with Ruin

A campaign against "jazz" and the dance craze which, it claims, threatens to ruin all France, has been begun in *La Revue Mondiale* of March 1, according to a dispatch to the New York Times. The campaign has been opened with an article by José Germain, well known author, and in it M. Germain attacks the dancing not on the ground of immorality, but on national and patriotic grounds. According to this author, the rate of exchange even is influenced by the superficial view of life now being taken by the French public, and that it has also decidedly influenced diplomatic relations. Many prominent Frenchmen, including academicians, professors, doctors and others have supported M. Germain in his statements.

Russian Composers Turn from National Music

Movement That Once Dominated the Musician's Art Reaches Vanishing Point During Years of the Revolution—Cold Architectonics Also Disappear, and Influence of Glazounoff's Style Ends—Emotional Factor Foremost in Work of Creative Imagination—Sonata Becomes Prevalent Form—Arthur Lourié a Distinctive Figure Among Impressionists—Art of Vladimir Shcherbachoff forms Important Link in Evolution of Russian Song.

By IGOR GLEBOV

EDITORIAL NOTE: The fourth of the series of exclusive articles by Igor Glebov, eminent Petrograd critic, is here presented. The story of musical movements in present-day Russia, told in part last week, is continued by M. Glebov. The first article in the series which has enabled MUSICAL AMERICA to lift the veil on art life in Russia under the Soviet régime, appeared in the issue of Feb. 11. A second letter was published on Feb. 18.

TRANSLATED BY AVRAHAM YARMOLINSKY



It is unfortunately patent that, on the whole, our young musicians lack genuine workmanship. The technical perfection of a Rimsky-Korsakoff or a Glazounoff and the achievements of Sergei Tanieyeff in the field of counterpoint remain beyond attainment. The framework of harmony is still the universal basis of composition. Those who are actively engaged with counterpoint, I find, have only the reproductive imagination: it is all dry-as-dust, lifeless calculation. The emotional factor still dominates the other elements of the creative imagination. Opposition and juxtaposition of themes prevails over synthesis. And so the sonata, emotional and easy to handle, is the prevalent form. The young musicians use, in composing, the recipes learned at the conservatory. Too many of them lack the feeling for the material, the sense of the charm of sheer sound which the contemporary French school possesses to such a degree.

Only one of the newest Russian composers may be mentioned here as an exception, to wit, Arthur Lourié. This man stands apart from all the movements and traditions of Russian music. The point of departure in the growth of his art was a devotion to the extremes of impressionism. Innate taste, a feeling for style, and an artistic sensitiveness, coupled with a familiarity with the prom-

inent representatives of the new movements in poetry and painting, have led him to a peculiar conception of the musical form in its very essence. He conceives it as the unfolding of energy which is imprisoned in his material, and he tends to shape the flowing musical mass into plastic lucid constructions, perceived, so to speak, by the eye and

the ear and easily apprehended by the mind. From the shapelessness of impressionistic improvisations, Lourié passed to musical representation in clearly grasped terms of composition. His aim is a kind of musical painting, the organization of the tonal mass by pictorial and special means, where light and color produce a perspective. This perspective is not congealed, as in painting, but flows and vibrates. Such are the principles of his composition. No less important is the quality of his material. Just as it is a significant matter to the sculptor whether he handles marble or clay, so it is to the musician whether his mind expresses itself in vocal or instrumental music.

Vocal Method Perplexes Public

Russia is a land of songs. But conservatory education, with its gravitation toward abstraction and schemata, triumphed over the suave simplicity of pure lyricism. The musician's academic training too often thwarted and crushed the impulse toward vocal music. Of the genuine cultivation of this art Russia has known comparatively little. Glinka may be cited as the exception which proves the rule—the only miracle. It is noteworthy that our own day is witnessing an attempt to transfer the modern principle of composition into the sphere of vocal music—an attempt in the nature of a reaction against the prevalence of the instrumental style. And so Lourié creates an unprecedented type of a chorus-cantata a cappella. Here he seeks to give the secret of the pure sound as sung, not played. Furthermore, he combines word and sound not, as is usual, through

mutual translation, so to speak, but rather on the basis of a more intimate, organic relationship, that of musical tones and verbal assonances and alliterations. The method is not unlike that followed by Wagner, for example, in the first scene with the mermaids in "Rheingold."

Lourié's effort is not understood. At best it perplexes, at worst it arouses the animosity of the public. In the realm of painting it is obvious to everyone that the profound understanding of the art of a master is only possible if the method and manner of his expression is understood. To music, on the contrary, such an approach is unknown. Everybody thinks he has the right to measure any composer by the yardstick of his personal taste.

Music Turns from National Spirit

In the past Russian music was given over to folk art and sought to steep itself in the national spirit. On the other hand, it was dominated by the cold architectonics of symphonic colossi on Glazounoff's style. At present both of these movements have reached the vanishing point. Nowadays hardly anyone will write "national" operas, and again, hardly anyone will accuse a composer of being eclectic and of mimicking the West because his music does not consciously imitate folk art. As for the influence of Glazounoff's static symphonism, it may be said that this is at an end. The majestic massiveness of structure and the regularity with which he transposed themes in his symphonies are in too

(Continued on page 6)

Kreisler Finds Brief Respite from Concert Work on Miami Beach



Photo by International
Fritz Kreisler on the Beach at Miami

During the brief intervals between his engagements, Fritz Kreisler occasionally has time to entertain himself. In the midst of his recent tour the violinist found a respite from his work in Miami, and the accompanying portrait shows him sunning himself on the sands there.

New York Symphony Entertains Its President

Harry Harkness Flagler, president of the Symphony Society of New York, and Mrs. Flagler, were the guests of honor at a dinner given at the Hotel Ambassador by the members of the New York Symphony on Sunday night, Feb. 26.

During the evening speeches were made by Walter Damrosch, Albert Coates, Paul D. Cravath and Mr. Flagler. Toast-

master George Barrère prepared a concert program, which was presented after dinner. Alexander Siloti, the Russian pianist, who was recently made an honorary member of the New York Symphony, played. The entertainment concluded with the performance of Haydn's Serenade, with modern improvements by Mr. Barrère.

Among those present were Mr. and Mrs. Edwin T. Rice, William S. Hawk, Mr. and Mrs. Henry W. Taft, Mr. and Mrs. Felix Warburg, Paul D. Cravath, Mr. and Mrs. Walter Damrosch and

WALTER DAMROSCH RETURNS

Prokofieff and May Mukle Among Passengers Bound for Europe

Walter Damrosch, conductor of the New York Symphony, returned on Feb. 24 from a trip to England and Sweden, where he conducted guest performances with the London Symphony and with the Stockholm Symphony, respectively. Mr. Damrosch, who was abroad for two months, brought back several new orchestral compositions. Mrs. Damrosch accompanied him.

On the Noordam, sailing Feb. 25, Prokofieff, composer of "The Love of Three Oranges," who has given piano recitals in this country during the past season, returned to Europe. He will spend the summer chiefly in Bavaria.

May Mukle, English cellist, sailed during the week on the Albania for England, where she will rejoin the Classical String Quartet, an organization founded by her last year, for a late season tour. During the past season Miss Mukle played on tour from coast to coast and in Hawaii.

Weingartner Will Tour South America

Felix Weingartner, conductor of the Vienna Philharmonic, has completed arrangements with Mocchi, the South American impresario, for a tour of several South American countries as guest conductor during July, August and September, according to the Vienna *New Free Press*. Mocchi is negotiating as well, says the Vienna newspaper, for the services of the Vienna or Berlin Philharmonic to tour with Weingartner, but no definite step has yet been taken. Weingartner will go to Berlin shortly as guest conductor of the Philharmonic.

Polly and Anita Damrosch, Mary Flagler, Mr. and Mrs. Harry R. Baltz, Mr. and Mrs. William E. Bonbright, Miss Sturgis Coffin, Margarette and Susan D. Griffith, Mrs. Charles Stewart Smith, Mr. and Mrs. Theodore Seltzer, Mrs. J. West Roosevelt, Mr. and Mrs. Albert Coates, Mr. and Mrs. Frank Damrosch, Mrs. Elizabeth Clark Sleight, Mr. and Mrs. Albert Stoessel, Mrs. Henry T. Seymour, Mr. and Mrs. David Mannes, Mr. and Mrs. George Engles, Mr. and Mrs. Alexander Siloti and Mr. and Mrs. Paul Kochanski.

COATES COMING BACK

Will be Guest Leader of New York Symphony Again Next Season

Albert Coates, conductor of the London Symphony, sailed on March 1 for England, prepared to return again next season as guest conductor of the New York Symphony. Mr. Coates said the arrangement under which he appeared here this season had been continued and that he will bring back with him more new music by the younger British composers. His contract calls for appearances in New York and on tour as guest conductor of the New York Symphony for a period of ten weeks during the latter half of next season. Mr. Coates is taking with him to England the scores of several American works which he proposes to produce in that country.

Coghill Elected to Directors' Board of John Church Company

CINCINNATI, Feb. 24.—W. L. Coghill, general manager of the publication department of the John Church Company, was to-day elected to the board of directors of the company. The other members are Roswell B. Burchard, Willis L. Gibson, James E. Stewart and Walter Jenkins. Mr. Coghill's election to this new office comes as recognition of twenty-five years of faithful service with the company. He will sail for Europe within a few weeks to look after its foreign interests and will return to his New York office near the end of May.

Rosa Ponselle Plays Maid-of-Honor's Rôle at Brother's Wedding



Photo by Underwood & Underwood

At the Ponselle Wedding, Left to Right Antonio Ponzillo Ponselle and His Bride and Rosa Ponselle

Antonio Ponzillo Ponselle, brother of Rosa Ponselle, was married to Lydia Babuscio, daughter of Angelo Babuscio of New York, in the Church of St. Thomas, Manhattan, on Feb. 23. Only relatives and a few friends attended. Rosa Ponselle was maid of honor and Romano Romane was best man. Carmela Ponselle, another sister, sang the wedding music from "Lohengrin" at the bride's entrance and, during the service, the Bach-Gounod "Ave Maria" and "Oh, Promise Me." Following the ceremony there was a small reception at the home of Rosa Ponselle.

New York's Concert Week Brings Wide Range of Activity

Oratorio Society Prominent with Program of a Cappella Numbers—Singers Most Numerous Among Recitalists—Maria Ivogün's First New York Concert Appearance—Ethel Leginska and Hans Kindler Give Joint Program—Maier and Pattison in Two-Piano Numbers—Chamber Music Organizations Heard

AN a cappella program by the Oratorio Society which led it away from some of its traditions was an interesting event of New York's concert week. The Society of the Friends of Music proffered another of its programs off the beaten paths. In the province of chamber music, the New York Trio, the Letz Quartet and the Chamber Music Art Society gave programs. Pablo Casals and Hugo Hortschak joined the Letz ensemble for its concert on Tuesday evening, Feb. 21.

Singers were most numerous among recitalists. Maria Ivogün, the Hungarian coloratura soprano who has been singing with the Chicago Opera Association, gave her first New York song program. Elena Gerhardt again appealed to lovers of lieder. Louise Vermont, Rose Florence and Marguerite White were among women vocalists

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heard, and men included Earle Tuckerman, George Madden and Francis C. Torre.

A joint piano and cello program was presented by Ethel Leginska and Hans Kindler. Guy Maier and Lee Pattison were heard again in two-piano numbers. Marie Novello, a favorite English pianist, made her New York debut. Josef Hofmann gave his third recital of the season. Violinists included Fritz Kreisler, who also gave his third recital, René Benedetti, an Italian artist who made his American debut, Louise Bryant and Michael Anselmo. An unusual event was a concertino concert by Gregory Matusewitz.

Maria Ivogün, Feb. 20

Repeating on the recital platform the success she obtained on the lyric stage as a member of the visiting Chicago Opera Association and that which came to her

as soloist with the Philadelphia Orchestra, Maria Ivogün presented a song program that afforded many moments of delight to a large audience in the Town Hall on Monday afternoon. Save for a tendency to sharp her middle-upper tones, the Hungarian soprano's vocalism was such as to command the keenest admiration. The voice, itself, though somewhat small in volume, and not of an essentially individual timbre, was of lovely quality, sympathetic and tender in response to the summons which her numbers made upon it for expression of the gentler emotions. Wisely, the singer avoided anything that savored of the dramatic or the intense. A group of Brahms songs, though of much tonal charm and projected with taste and insight, clearly suggested that there were interpretative limitations beyond which Miss Ivogün could not safely venture.

As a Mozart singer, however, there is reason to believe that she has few equals to-day. The air from "Il Re Pastore" which she included on Monday's program, and for which the customary violin obbligato was provided by André Polah, was of haunting beauty, with the poise, grace, fluency and the smooth legato that Mozart's music demands. Mendelssohn's "On Wings of Song" was another number exquisitely sung. The audience called for a repetition of Mendelssohn's "Frühlingslied" and, later, for a second hearing of Alice Barnett's "In a Gon-

dola." The singer's English was excellent; her German essentially musical. In French, she presented the air, "Nobles Seigneurs" from "Les Huguenots," with poised and easy achievement of coloratura passages; and in Italian, Arditi's "Parla" waltz. Two novelties of the program were Willem Mengelberg's "Nelken," which had more than a suggestion of the Viennese, and Hans Pfitzner's lengthy but melodiously turned "Sonst."

Walter Golde played accompaniments altogether happily.

René Benedetti, Feb. 20

A new French violinist was the recitalist at Carnegie Hall on the evening of Feb. 20. René Benedetti comes with the prestige which attaches to a first prize-winner of the Paris Conservatoire. In ante-bellum days this might have been enough by itself to establish him with the American public. Of course, nowadays that we have so many artists coming to us from abroad, we scrutinize newcomers more severely. Mr. Benedetti's is an art which can meet such examination without flinching. He is scarcely phenomenal, but his technique is thoroughly reliable. He commands a charm of special cogence in his tone, which filled the hall very agreeably, particularly in the B Minor Concerto of Saint-Saëns, with which his program opened. Mr. Benedetti has perhaps a penchant for the late composer's works, since his Paris debut was made in Saint-Saëns Caprice, with the Colonne Orchestra, Pierné conducting. The remainder of his Carnegie Hall program comprised the Tartini "Devil's Trill," Rimsky-Korsakoff's "Hymn to the Sun," Paganini's "Witches' Dance" and the Saint-Saëns-Ysaye Caprice, after the "Etude en Forme d'un Valse." Frank Bibb played fine accompaniments, and he and Mr. Benedetti won applause with the ring of sincerity in it for their playing of the Concerto. D. J. T.

New York Trio, Feb. 20

The New York Trio provided lovers of chamber music with an evening of substantial pleasure on Monday of last week at Aeolian Hall. The longer the musicians constituting this organization—Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, 'cellist—work together the deeper becomes the artistic sympathy among them and the finer the balance in their ensemble playing.

After a clean-cut and well polished performance of Beethoven's early Trio in C Minor, Opus 1, No. 3, Rubinstein's Sonata in D for 'cello and piano was played in musicianly style by Mr. Van Vliet and Mr. Adler. It must be conceded, how-

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Raising the Russian Veil

[Continued from page 5]

sharp contrast with the tempo of modern life and the nervous pulse of our existence to-day.

Curiously enough, the nationalistic tendency in music, and vocal music at that, shows forth in the work of the talented composer, M. F. Gnesin. He leans toward Hebrew music, and on the basis of this heritage he wrote a series of beautiful songs, a symphonic poem and an opera dealing with a Biblical subject. Contact with the people, with the national genius, brought an element of sanity into Gnesin's art and emancipated his music from the nervous brokenness and the convulsive rigidity of its rhythms and harmonies.

Shcherbachoff's Art

A composer of great promise is Vladimir Shcherbachoff. His art is an important link in the evolution of the lyrical aspect of Russian music. Contemporary lyricism is the very foundation of our music, its light and heat, the flame of its life. Shcherbachoff's music, plastic, serene, fluent, suffused with a warm feeling for nature and man, prognosticates the coming of a new lyricism, Great-Russian and urban. It will be

based not upon the stylization of folk music, of the type that wears "the koshnik and sarafan," but upon the utilization of the modern means of musical expression, without, however, dimming its indigenous Russian character. In Shcherbachoff's music the lyricism of Tchaikovsky and Rachmaninoff is transmuted and cleansed of its morbid sadness. Acute restlessness has given place to a joyous acceptance of life and a wondering admiration for it.

Other musicians of promise might be mentioned here. There is no dearth of musical talent in our country. But it is premature to speak of the individuality of these young composers. True, there are among them men possessing a fairly well-formed artistic personality and a fiery temperament, but their characteristic manner has not as yet fully crystallized. The traits which constitute their originality are married to manners and mannerisms alien and even hostile to them, and grotesque, hybrid styles are the outcome. Only two men who have already passed away must be named here: Sergei Kamenski and Viktor Skhol. Death took them both in their youth, but fate has willed that the little they had achieved in their art should be final and thus should appear to us almost as the heritage of the past.

Coates Plays Farewell Program; Symphonic Ensemble Again in Field

Four Concerts by Philharmonic—Bodanzky Leads One, Mengelberg Three—Grainger Soloist at Mid-Week Pair—John Ingram Conducts Small Orchestra with Success—Damrosch Applauds Guest Leader at Season's Valedictory

ALBERT COATES bade farewell to Symphony Society audiences on Sunday afternoon, Feb. 26, when he conducted the last of his New York programs as guest leader of the forces ordinarily under the bâton of Walter Damrosch. Mr. Coates was rousingly applauded by an audience which filled Aeolian Hall to capacity, Mr. Damrosch being among those who joined in the demonstration for the departing chief.

There were four concerts by the Philharmonic Society during the week, and in addition a first program this season by the Symphonic Ensemble of New York, an organization formed last season to play music which calls for fewer numbers than the large orchestras of to-day.

Artur Bodanzky conducted the Philharmonic's Tuesday evening program at the Metropolitan and Willem Mengelberg the remaining three, at two of which Percy Grainger appeared as soloist.

Symphonic Ensemble Reappears

The Symphonic Ensemble of New York, John Ingram, conductor; Oscar Ziegler, pianist, soloist; Aeolian Hall, Feb. 24, afternoon. The program:

Symphony No. 8, in F.....Beethoven
Piano Concerto, No. 4, in G.....Beethoven
Mr. Ziegler.

"On Hearing the First Cuckoo in Spring.".....Dellus

"Summer Night on the River".....Dellus

Serenata Mediceo-vale.....Zandonai

(For Strings, Two Horns, Harp and Cello Solo.)

Notturmo, Giga.....Martucci

The Symphonic Ensemble in its first concert of the season in Aeolian Hall on Friday afternoon, demonstrated the fact that it is an organization, not only of artistic ideals, but one equipped with the ability to attain them in large measure. The ensemble, which was heard once



Dear MUSICAL AMERICA:

From time to time, communications have been sent me from various parts of the country, apparently from those interested in engaging talent for concerts and recitals, in which inquiry was made as to whether Mme. Galli-Curci was singing as well as when she made her early appearances and also whether her popularity was as great as ever.

For this reason, I determined to hear her recently and was present at the performance of "The Barber" at the Metropolitan at the matinee. The house was crowded and enthusiastic. The little lady in the Lesson Scene where she sang "Una voce poco fa" and "Home, Sweet Home," certainly got an ovation. The next day I heard her again, that being at the concert given to start the fund for a Caruso memorial. On this occasion, she sang the "Polonaise" from "Mignon" and got the greatest reception and the greatest ovation of the afternoon. There can be no question about that.

This would indicate that her popularity is just as great as ever, if not greater. As far as singing was concerned, on both occasions she kept true to pitch, which used to be one of her occasional shortcomings. The voice sounded as well as ever, though in "The Barber" performance, some of the higher notes seemed a little tired, probably the result of having had to sing a great deal of late.

For these reasons, the question as to whether she still maintains her great hold on the public and as to whether she is singing as well as she used to can both be answered frankly in the affirmative. Indeed, good judges would agree that the experience she has had, aided by that sense of satisfaction which comes from being appreciated, make Madame sing even better than she used to do.

With regard to the story that has been current that the management of the Metropolitan have been somewhat disappointed in the receipts so far at the performances she sang, I have no way of knowing as I made no inquiry. I am inclined to discount such stories for the reason that so long as Madame is a member of the Metropolitan Company, the management have certainly no reason to minimize her success and so the information cannot come from them. As the box office is particularly reticent in all such matters, there is every reason to believe that the stories have been started by those who are probably jealous of Madame's popularity and success.

Coincident with these inquiries have come some from out of town with regard to Mme. Jeritza. There it seems to me it can be said that her popularity at the present time remains undiminished, enthusiasm when she sings is just as great as ever, the critics are just as favorable and friendly, though the opinion has been expressed in some quarters that Madame's vogue will not last more than two or three seasons for the reason that her limited repertoire is already giving the management concern. With respect to the comparison which has been instituted between Mme. Jeritza and Mme. Ivogün at the Manhattan, there is really no ground on which one can compare the two. Mme. Ivogün has a small voice, but very musical. Her style of singing is particularly adapted

to Mozart. She has a very gracious and charming personality but I would not consider that she has the dramatic power of Jeritza nor has she a voice which could fill a large auditorium like Jeritza.

The situation with regard to the Chicago Opera Association seems pretty desperate. At the time I write not alone is the resignation of Mary Garden as manager almost assured, but there seems serious reason for believing that the opera company itself will be disbanded after this season as only some three hundred thousand of the half a million required each year has been so far guaranteed.

It would be a great pity not only for Chicago and the West but for New York if this organization went to pieces. The Metropolitan needs competition. That was shown when Hammerstein started in to keep it up to the mark. When any organization, artistic or business, has the field to itself, it is apt to rest on its laurels, to lack initiative and to let well enough alone.

In the next place, if the Chicago Company went out of existence, it would greatly reduce opportunity for the singers, particularly our own, and it would furthermore discourage other similar enterprises, which are needed.

Let me repeat what I said before, that had the Chicago Company come to us just before the opening of the Metropolitan, it would have had much greater patronage, even though the Manhattan Opera House is out of the way, still its acoustics and general arrangements are far superior to the Lexington Avenue auditorium where it made its appearances formerly.

With regard to the effort to raise half a million a year guarantee by inducing five hundred wealthy and public-spirited persons in Chicago to guarantee a thousand dollars each a season, it seems to me that there was an error of judgment made. Even among the rich, there are grades. Hence, it would have been better in my opinion to have gotten some of the wealthier ones in the windy city to subscribe ten, or fifteen or even twenty thousand apiece, but also to have accepted a thousand or five hundred from others. In other words, I feel absolutely certain that it would have been far easier to raise half a million than to get five hundred people to subscribe a thousand dollars apiece, per season.

However, one thing has been established and that is the precarious nature of any enterprise which depends upon the support of any single person sufficiently wealthy and public-spirited to carry the burden. Hitherto, as we know, the burden has been borne by the McCormicks. They, for their own reasons got tired, withdrew, and so a very worthy undertaking is in danger of collapse.

The report that the Metropolitan was in negotiation with Mary Garden for next season to appear in some of the operas in which she has made a success, "Le Jongleur de Notre Dame," "Salome," "Pelléas et Mélisande," "Thais," "Monna Vanna," appears to be absolutely unfounded. "Salome" may be omitted altogether, for Gatti has come out flatfootedly in that matter. An official denial has also been issued with regard to there being any tentative arrangement with Mary Garden.

Then, too, the Metropolitan feels at the present time more independent than ever and for a reason that is not generally known—that is, that for five seasons, I understand, there has been no deficit. While, of course, there has been no official announcement of it, it is understood in intimate circles that this is so. If it is and I have confidence in my information, it means that under Gatti-Casazza's able management assisted by the good, clear head of Otto H. Kahn, they have succeeded in making both ends meet and some seasons made a profit which has however gone into improving what might be called the stock of the Metropolitan, the scenery, costumes, etcetera.

If these two gentlemen, with the support the public has given them, have been enabled, as I said, to get through five seasons without any deficit, they have accomplished a miracle in operatic management and in doing this have set up a standard for other organizations to follow, and this is where we cannot give sufficient praise to Gatti.

It must be conceded that he has raised the whole tone of operatic presentation in this country and furthermore he has raised it to a plane higher than could be found in any of the great operatic houses abroad, even before the war. He has given performances which in their completeness of detail, character of the artists, the splendid orchestra, conductors, costumes, scenery have been unsurpassed

and if all this has been done without having to call upon the directors to make good the deficit, it means that what must be regarded as a miracle in operatic management has been accomplished.

One of the evolutions in operatic life has been the tendency to deliver oratory on the part of certain artists after the performance in order to gratify the enthusiasm of a little band of devoted followers that crowd down to the footlights and howl for a speech. The character of the oratory, however, beyond its personal appeal has not been of a very high order.

In another place, where the enterprising Mr. Gest has been presenting the inimitable performance entitled "Chauve Souris," the manager Balieff of the Moscow Bat Theater is the orator. He runs the stage, is the impresario, conducts the performance, not by leading an orchestra but by appearing before each act and explaining to the audience what they are going to see and hear. His method is unique. With an imperturbable fat face, which is as round as a full moon, with inimitable wit and a manner that is absolutely impossible to describe, for sometimes he speaks with staccato like emphasis, then again roars like the proverbial bull of Bashan and then he suddenly stops when you expect him to go on, he provides a separate entertainment of his own which is fully up to the mark of what his singers and actors give you.

I am indebted to Ernest Brennecke of the World for a very successful effort to quote Balieff's oratory. Here it is:

"Nesstojorombora-program! Sonx by Glinka, gret Ressian c'omposer! E was born in—I forget z-year! E live for—I forget ow many year! E wrote many gret vorks—I don't remembrr z'names! E die—I forget z-year!

"Ere come my gret quartet! Z'two gret Ressian theater fight ferr zis quartet—in Moscow, in Petrograd! Z'Moscow Theater, she want him to zink in Petrograd; Z'Petrograd Theater, she want him zink in Moscow! Zey zink a Spanish serenade—you don't unstan' z'Spanish? I mek it iz y for you—zey zink him in Ressian!

"You have among you a gret American artist, Miss Durishkin. I clap my hand for her! (And Doris Keane acknowledges the applause.)

"Sank you. You are verry goot audience! Z'American public, he is ze gentleman!

"Zis is my last apparaiton before you. I wish you good appetite! I will not soon ferrget your sympatetic face!"

If you will read this jumble aloud, you will get an idea of what is meant. You will also get an idea of the fun that will greet you if you go to the Forty-ninth Street Theater as indeed you must.

When one considers the meretricious means that are used to boom certain professionals, it is very refreshing to be able to chronicle the continued success of Josef Hofmann, one of the few wonder children who ever made good. Josef gave his farewell recital for the season, before going to Europe, at Carnegie Hall, the other afternoon when the house was crowded to the doors including the standing space at the back of the seats.

I am not going to discuss at this late date Mr. Hofmann's playing. I am more concerned with calling attention to the fact that you never read anything sensational about him either with regard to his personal life or his views on matrimony or his appearances in the courts. He never loses any jewelry. You do not see his face caricatured everywhere. Indeed he lives quietly, simply, unostentatiously, and you wouldn't know he was in town except when he appears at his recitals and entrances you by his masterly playing.

On the stage, too, he is simplicity itself. He doesn't make grimaces at the audience like dear de Pachmann, nor does he snicker at the ladies like some other virtuosi I have known, nor does he fuss with his piano stool, raising it two inches in order to lower it again two inches. Nor does he wear very long hair a la Paderewski. In fact, he shows that a man may be a great pianist, a great musician and a refined and courteous gentleman also. In this I will admit he is somewhat unique. However, with all his reserve, when you get him in fairly good company, he will tell a good story just as well as the next one and enjoy the laughter even if he tells it on himself.

Score another for the unheralded! There recently appeared at Carnegie Hall a violinist by the name of René Benedetti. Now you would think that it would be a pretty hard job for an-

other violinist to make a hit in New York after all the big ones that we have had, but Benedetti did it and unheralded.

He is a Frenchman of Italian parentage and began his career when he was eleven. He is a product of the Paris Conservatoire. At his début here he gave a very interesting performance and though hitherto absolutely unknown, not only won an ovation but the approval and appreciation of all our leading critics. So I say, score another for the unheralded.

Not only in Europe but in parts of this country, including Boston, there is an idea that New Yorkers so far as music and art are concerned are in a condition of barbarism. This was sufficient to induce the editors of the New York World to publish the other day a list of the numbers in our various auditoriums who listened to good music on two successive days. As the World says, those who went to the theater or played checkers back of the stove were not included.

The list showed that at concerts given by the Philharmonic, the Oratorio Society and the Letz Quartet at Aeolian Hall and Town Hall, there were nearly 10,000. At the performance of the Chicago Company with Mary Garden in the cast, there were some 3500. On that day, the Metropolitan gave no performance. At the Josef Hofmann recital at Carnegie Hall and at a recital at Aeolian, there were over 4000. At the performance of "Rigoletto" at the Metropolitan and at the performance of "Otello" by the Chicago Company at the Manhattan, there were over 10,000. No record was made of the innumerable other musical entertainments, but it was shown that besides all these something like 50,000 people on the two days visited the Museum of Natural History, the public libraries, and the Metropolitan Museum of Art. So it would seem that the charge that we are nothing but an elongated condition of "Main Street" is unfounded.

Again we have heard from Herr Richard Strauss. This time, the news comes from Vienna. Evidently his reserve has given way under the pressure of the good American dollars which he still no doubt has in his pockets. So he told the representative of the New Vienna Journal: "I found much artistic understanding in America. The Philadelphia Orchestra is really splendid, and has hardly an equal."

He also spoke of the money he had brought back for poor German musicians, though he did not tell how much it was or what he had given. As far as his future plans were concerned, he said that he was going back to this country next year but he hated to think of it because he spent 360 hours on trains. The opera on which he has been working has not yet been finished, but he may bring out his new ballet "Schlagobers." To all of which he added the information that he expected Mme. Jeritza to return in April because he had extended her leave of absence till then. You see she is under his operatic management.

It is quite comforting to hear that dear Richard found some "artistic understanding" in America and it will no doubt be highly grateful to Mr. Stokowski and the Philadelphia Orchestra to learn from so eminent an authority that they are "really splendid."

I had been afraid that when Strauss came here and found what I knew he would find, that he would do as the countryman did who had never seen an elephant before. When the countryman looked at it, he burst out: "There ain't no such animal."

While the discussion continues as to the existence or non-existence of the American composer, it may be of interest to you to know that Reynaldo Hahn, a well known musician in Paris recently deplored the fact that more American music is not heard in the French metropolis. According to him Blair Fairchild's ballet produced recently at the Opéra Comique is most delightful. He said he hoped that the Parisians will be privileged to hear more of the same type of music from him and other prominent American composers.

Mr. Hahn supplemented his reference to the American composer, who appears to exist in Paris but not in his own country, by saying that one hears beautiful voices from American throats and one sees beautiful Americans, but when it comes to understanding a word of what they sing, everything is lost. He declared that one of the great things the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

young American music students in Europe should do is to study French, which is at once a great asset and an absolute necessity.

Then he alluded to Mary Garden, who, he said has always sung, and always will sing, with an accent, but she is such a great artist that everything she does is interesting. To which he added by saying that if she sang without her accent, she wouldn't be Mary Garden.

* * *

The extraordinary is always happening. Did you read the story of the invention by which the blind can read by rays of light, converted into musical sounds of exquisite harmony. It seems almost incredible.

According to the story, the full account of which was published in the New York World, rays of light converted into musical sounds of exquisite harmony, are the medium by which persons totally blind may now read newspapers and any ordinary books. This fact was recently demonstrated in the offices of the Federated Engineers' Development Corporation in Jersey City when Margaret Hogan, blind, read a front page story in the World.

The demonstration was accomplished by means of a device known as the "optophone." The inventor is Professor E. E. Fournier d'Albe, formerly lecturer on physics at the University of Birmingham, England. The invention consists of a box-like contrivance, the mechanism of which, by rays of light, registers the outlines of a shadow in a musical motif.

In the optophone of to-day, light projected by a tiny photographic lens streams through five rows of oblong perforations in a revolving disc and is reflected back and transformed into sounds by means of silencing cells. To the untechnical observer these rays of light appear to correspond to the five parallel bars of a musical staff, producing, as they pass over each letter, five notes of the musical scale.

And then there are people who do not believe in miracles.

* * *

A kind friend who does me the honor of reading what I write, sends me word that she does not agree with what I have told you from time to time about musical conditions in England, so I was not astonished to read some of the hard things they said about Walter Damrosch who has got that far on his European tour. Perhaps what they did say about Walter was somewhat colored by what Walter said about them. Maybe you remember that Walter was rather caustic concerning the musical situation in dear old England, especially in London.

When Walter recently conducted the London Symphony Orchestra in a program comprising Beethoven's Seventh Symphony—how all our conductors have been working on the Seventh—the critic of the London Daily Telegraph referred to Walter's reading as resembling more that of a pianist than that of a conductor. The critic, too, charged him with offending the traditional strictness of rhythm which the English are accustomed to.

The critic of the Post said Damrosch's audience was not large and that his program was not warmly received. He said, too, that Walter did not awaken old enthusiasms and that the Seventh Symphony danced with "lead feet." He also said that Walter succumbs easily to temptations to go slow, so in the second movement he showed just the little excess of caution which turns stately grace into plodding.

The critic of the London Times said the symphony orchestra played while Walter "beat time."

However, Walter may console himself. The ovation given him at the testimonial concert on his return settled any question as to his standing and popularity at home.

* * *

The enthusiastic success of Edith Mason's "Manon" in Massenet's opera at the Manhattan, has induced certain persons to again reflect upon the lack of judgment on the part of the Metropolitan management in permitting so charming a lady and so fine a singer to go to a rival organization, especially as she

had given excellent specimens of her powers while she was at the Broadway house. The critics were pretty unanimous in admitting their satisfaction in at last hearing a singing *Manon*.

One critic reminds us that Massenet wrote the rôle to be sung as well as acted, which you know some of the artists seem to have forgotten.

Now it is but fair to the Metropolitan not only in this but in some other cases to remember that the Mme. Mason we hear to-day is by no means the artist we heard at the Metropolitan years ago. Since she left, she has had the advantage of singing leading rôles. *Manon* was her great success at the opera house at Monte Carlo and in Paris, for all of which let us not forget she has had the experience and wonderful coaching of Polacco, her present husband, whom I regard as the greatest coach and conductor in opera to-day with the possible exception of Toscanini.

* * *

Consternation seized the speculators in opera tickets when it was rumored all through the theater district that Muratore could not appear in "Monna Vanna" as had been promised, after his recovery from an operation for appendicitis. The speculators had expected to reap a tremendous harvest. As one of them said: "It is not every day that the greatest tenor of the world appears for the first time without an appendix." He evidently thought that the appendix is part of the vocal apparatus of great tenors.

It was reported that early in the morning of the projected début of the appendix-less tenor, that Mary Garden had whispered to him over the 'phone that she was suffering from an attack of laryngitis and would be unable to sing in the opera, to which Muratore had replied that if she could not sing in "Monna Vanna," he would sing in "Romeo and Juliet" so as not to disappoint the public. To which Mary in turn had replied that if he did, she would not only have laryngitis, but angina pectoris. However, she had promised that she would let him know later on whether she could sing.

When this news was spread, the speculators had heart failure. However, they derived some consolation from the report that Mary might at the last moment decide to sing. At this juncture one of them suggested that the thing to do was to watch the "Three Musketeers," that is Fortune Gallo, who holds the third and fourth mortgages on the Manhattan Opera House and is, therefore, greatly interested; Rufus Dewey, the amiable press agent of the Chicago Company and Howard Potter, Mary's "personal representative."

"If," said one of the speculators, "these three get shaved and put on their evening clothes, they are going to give 'Monna Vanna.' If they do not shave and do not put on their evening clothes, you can bet your boots, 'Monna Vanna' will not be given, but they will give what Donaghey of Chicago calls the 'ham and eggs of opera,' namely 'Pagliacci' and 'Cavalleria,' and we shall be stuck."

So a close watch was put upon the "musketeers" and when later on it was announced that Gallo had been seen going into the barber's, hopes began to rise. When after that, Dewey went into the barber's and later was followed by the "personal representative," the hearts of the speculators throbbed once more. It only remained now to be seen whether the three would put on their evening clothes.

When they emerged about seven o'clock and were seen in their full operatic war paint and the "personal representative" appeared on the street with a beautiful cherub-like smile, the speculators knew that all was well and that the harvest would be reaped.

As for Muratore, his triumph was supreme. The house rose for him when he was discovered in the second act in his tent. Such an ovation! It accompanied him all through and was renewed at the end of the opera. Thus he proved that in spite of an operation and the loss of an appendix, an artist can be himself and give of his best, just as Mary Garden proved that a great artist can sing even when suffering from laryngitis.

Later on, when Muratore was alone with his dear wife, la Cavalleri, who had nursed him so devotedly through his illness, and the friends had all gone and the great wreath was conspicuously displayed, said la Cavalleri as she looked at him tenderly: "Lucien, mon héros—my hero!"

Lucien looked ruefully at the appendix, which has been carefully preserved in alcohol, as he replied "Mais oui," I am

like the monkey who said, when they had cut off his tail, "it might have been worse."

However, Muratore may console himself with the reflection that if it had not been for that appendix, he never would have had the opportunity to know how great a hold he has on the good will and admiration of music lovers in New York and how deep the sympathy was for him when it was announced that after his heroic effort not to disappoint at the opening of the season, by singing with Mary in "Carmen" though he was in great suffering, and had been immediately forced to be taken to the operating table.

* * *

Wonderful News! So the United States were discovered not by Columbus but by the Irish in 545 A. D. They say St. Patrick had a hunch so he sent St. Brandon with a lot of monks to land near Atlantic City where they lived for seven years and were happy.

This is not to be wondered at, considering that the Irish not long ago dis-

covered that Christopher Columbus was an Irishman by relationship anyhow, that Shakespeare was an Irishman and that Caruso's mother was an Irish woman, all of which is not half so astonishing as the recent declaration by Billy Sunday who had just been reading of chorus girls that "women are as dangerous as T. N. T.," which in turn has provoked the brilliant Arthur Brisbane to remark that if Adam had said: "Thanks, I don't eat apples," he would have kept us as well as himself out of trouble and the clothing business would not exist to-day.

From what a certain distinguished prima donna had on the other night at a concert, the clothing business does not exist to-day, says your

Mephisto

Recitals and Teaching Keep Frank Watson, Boston Pianist, Active



Frank Watson, Pianist

BOSTON, Feb. 25.—Frank Watson, who recently demonstrated definite gifts as a pianist in his first public recital in Jor-

dan Hall, is a member of the faculty of the New England Conservatory. A native of Rhode Island, Mr. Watson prides himself on being a Boston product as far as his musical life is concerned. He has been connected with the Conservatory for twenty-one years; seven years as a student of piano and fourteen years as a teacher. He was a piano pupil of Edwin Klahrie and studied composition under George Chadwick. Some years ago his artistic playing drew the attention of Ignace Paderewski, who manifested keen interest in his work. The Polish pianist's visits were frequent and each one brought fresh praise from the master, after hearing Mr. Watson perform. The bond of friendship increased, and on one occasion the Boston pianist played Paderewski's Sonata for the composer, who subsequently presented to him the manuscript of the work. Next season Mr. Watson is to add the Paderewski Sonata to his concert programs.

Mr. Watson's student life unfolded a romance. It was at the Conservatory he met his wife, Minnie Stratton Watson, herself a piano teacher and accompanist. Their first meeting had a musical background, as both were seeking scholarships. In the contest Miss Stratton won the Slater scholarship, while Mr. Watson was fortunate in annexing the Knabe honor.

Mr. Watson's most recent appearance was in Woonsocket, R. I., Feb. 22, under the auspices of the D. A. R. Later he will be heard before the MacDowell and Chromatic clubs of Boston.

W. J. P.

PLAN EASTMAN DEDICATION

Kilbourn Hall at Rochester School to be Opened on March 4

ROCHESTER, N. Y., Feb. 25.—The dedication of Kilbourn Hall of the new Eastman School of Music in this city, arranged for March 4, will mark the completion of the buildings of the institution. The hall houses the recital auditorium of the school, the business offices and the departments of publications, and provides additional studio space on the second, mezzanine and ground floors. Entrance is through a spacious corridor, and a central stairway leads to the upper floors.

The installation of the new organ in the Hall is going forward rapidly, and it is expected that the instrument will be ready in a short time. The console of the instrument is of novel design, said to be one of the first of its kind. It will be placed in the center of the stage on a sort of elevator, and when the platform is needed for other purposes, the console will be lowered to a position below the level of the stage.

A short series of late-season recitals has been arranged, to be given in Kilbourn Hall, following its formal dedication. The artists and organizations to be heard are: the Kilbourn Quartet, March 10 and April 7; the Letz Quartet, March 15; Arthur Hartmann, violinist, and Pierre Augieras, pianist, in joint-recital, March 24, and Gerald Mass, 'cellist, and Raymond Wilson, pianist, in joint-recital, April 28.

Hans Hess, 'cellist, has been engaged as soloist for the annual festival at Manhattan, Kan., on May 4.

Francis Macmillen will give a recital at the Peabody Conservatory of Music in Baltimore on March 17.

ORGANIZES NEW BUREAU

David Samuels, of Shubert Theaters Staff, to Manage Musicians

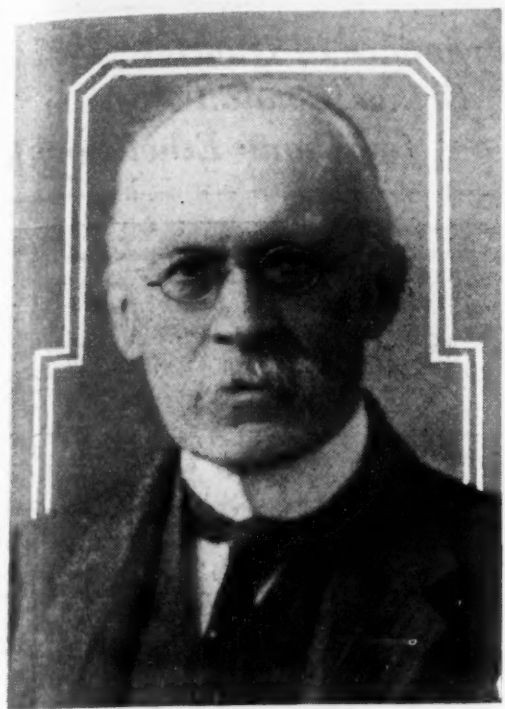
A new managerial agency has been organized as the Samuels Musical Bureau, with offices at 1493 Broadway, by David Samuels, manager of the Shubert theater orchestras, who has for some time been associated in a managerial capacity with instrumental and vocal artists who have come here from abroad. While he was yet in his teens, Mr. Samuels left Odessa, where he was born and received his early education, and went to Germany to study mechanical engineering. He spent more of his time in concert halls and opera houses, however, than in lecture rooms, and soon had assembled a glee club which he himself conducted. At last, on coming to America to become acquainted with mechanical engineering conditions here, he definitely abandoned the profession to which he had been trained and took up music. Within a year he was appointed musical director of one of the New York theaters and soon afterward conducted such productions as "The Whip" and "A Thousand Years Ago."

The bureau which he has just established will manage recitals and concerts for young American artists and will secure engagements in opera here and abroad, with musical productions and in the moving picture houses of the United States and Canada.

Mr. Samuels recently organized the Manhattan Orchestral Society from the personnel of theater orchestras. Max Bendix is to be the conductor. The new ensemble will probably be presented in concerts during the late spring and early fall.

Emma Calvé will be the assisting artist at the concert to be given at Buffalo on March 7 by the Cincinnati Symphony, Eugen Ysaye, conductor.

Dr. Trotter of London Now at Eastman, Extols American Receptivity



Dr. Trotter, Who Is Demonstrating the Rhythmic System at Eastman, Rochester

ROCHESTER, N. Y., Feb. 25.—Dr. T. H. Yorke Trotter, who is demonstrating the rhythmic method of teaching music at the Eastman School of Music in Rochester, is in America for the first time on a year's leave of absence from his London Academy of Music. He expresses great appreciation of the interest taken in his work here. The American mind, he finds, is very receptive to music, and there seem to him to be great possibilities in this country for musical development. Tradition, he says, is carried too far in England, and the comparative lack of it in this country is greatly advantageous to the growth of modern teaching methods here and to the growth also of the real love of good music.

Explaining the rhythmic system, he says the teaching is based on the child's sense of balance, and in that way he is taught music by phrases. The rhythmic balance is also brought out in the feeling for key center, where the balance is felt in music starting out in one key, passing through different modulations, and then returning to the original key center again.

"We do not teach by key apart from rhythm," he points out. "In our art of music, harmony and melody are practically inseparable. Therefore the rhythmic method impresses the effect of chords in the very first lesson, so that the child unconsciously assimilates the chordal foundation, and is enabled even-

tually to recognize and name any chords that are played to him. Thus he learns to think melody and harmony together, and finds no difficulty in extemporizing harmonies for any melody that is set before him, or in making his own compositions. The rhythmic method also seeks to impress the absolute as well as the relative pitch of sounds."

Dr. Trotter told how his school in London grew—how he had always had theories of his own and how the opportunity to work them out had come fourteen or fifteen years ago, when the London County Council happened to hear of his methods and began sending him pupils. Dr. Trotter received a grant from the County Council. The school is large enough now to have two branches in different sections of the city, and Dr. Trotter has given a great many demonstrations and lectures all over London.

When asked if he were familiar with the work the editor of *MUSICAL AMERICA*, Mr. Freund, had done in the United States of recent years in developing the love of music, Dr. Trotter said he wished he were, as he was very much interested in it. "You know," he said, "English people are absolutely in the dark as regards anything musical going on in America. We don't know anything, because nothing regarding America is ever published in the English musical periodicals. It's very unfortunate. What I should like to do is to find out everything I can about music here, especially educational work, and write some articles for English publications. I am astonished, for instance at the school orchestra development in this country—there is nothing to compare with it in England. You are a wonderful people and this is a wonderful country."

Dr. Trotter has with him as assistant Marjorie Truelove, who was one of his first pupils. MARY ERTZ WILL.

MUSIC SURVEY IN KANSAS

Topeka Chamber of Commerce Sends Out Questionnaire—Visits of Artists

TOPEKA, KAN., Feb. 25.—Compilation of data relating to music clubs and societies throughout the state of Kansas, as well as of local organizations and artists, is being undertaken by the Topeka Chamber of Commerce through a series of questionnaires now being mailed out to secretaries of Chambers of Commerce in the larger cities in Kansas. Information concerning the size of the halls used for musical entertainments, the average number of such attractions presented annually and similar facts are requested. When the questionnaires are returned, this information will be compiled and a complete report prepared.

Percy Grainger delighted a large audience at the City Auditorium on Feb. 16, when he appeared in a piano recital under the management of Henry J. Dotterweich. Mr. Grainger played the Bach-Liszt Prelude and Fugue in A Minor and Grieg's "Wedding Day at Trondheim," among other numbers and was cordially applauded.

Nellie and Sara Kouns, lyric sopranos, who formerly lived in this city, appeared in concert at the City Auditorium on Feb. 17, and repeated their success of last year. The artists, who were presented under the local management of Ralph Holland, received an ovation and had to give many encores.

RAY YARNELL.

In Justice to Mr. Rimini

Somewhere in the process of transference from original "copy" to the types as they appear on the printed pages several lines referring to the *Amonasro* of Giacomo Rimini in the performance of "Aida" by the Chicago Opera Association at the Manhattan Opera House on Saturday afternoon, Feb. 11, were inadvertently dropped. The reviewer intended that Mr. Rimini should be credited with a performance that was effective pictorially and dramatically, and creditably sung.

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Schumann Heink

Two Gescheidt Artists Have Been Engaged by William Wade Hinshaw



Pupils of Adelaide Gescheidt Who Will Appear in "Cosi Fan Tutte." Above: Irene Williams, Soprano. Below: Judson House, Tenor

Double recognition has been won by the teaching of Adelaide Gescheidt, in the engagement of two artists from her studios, Irene Williams, soprano, and Judson House, tenor, for William Wade Hinshaw's production of "Cosi Fan Tutte." When the Mozart opera comique goes on tour next fall, Miss Williams will be heard in the part of *Fiordiligi* and Mr. House in that of *Ferrando*. Miss Williams made her operatic debut under Mr. Hinshaw's auspices in December, 1919, with the Society of American Singers. This was in Gilbert and Sullivan's "The Gondoliers," and she afterward appeared in "Pirates of Penzance," "The Mikado," and "Pinafore." In the scenes from grand operas which were presented at the Capitol Theater in the season of 1919-20, she sang in such works as "Lohengrin," "Tannhäuser," "Faust" and "Rigoletto." Then she starred in the revival of "Erminie," and in intervals of these operatic experiences she has found time for concert appearances, among them several recitals at Aeolian Hall.

Mr. House is chiefly known as an oratorio artist. He holds the position of tenor soloist at St. Bartholomew's and at Temple Emanu-El and has appeared widely in recitals and at festivals.

Edwin Lefebvre Succeeds Late Dr. Baier as Trinity Church Organist

Edwin Lefebvre, organist of St. Luke's Episcopal Church, Montclair, N. J., has accepted the appointment as organist of old Trinity Church, New York, to succeed the late Dr. Victor Baier. Mr. Lefebvre began his study of the organ under Dr. Miles Farrow, now organist of the Cathedral of St. John the Divine. Mr. Lefebvre was assistant organist at the Cathedral, and assistant in training the choir, until his appointment last year to the post at St. Luke's Church. The new organist will assume his duties at Trinity in May. Dr. Baier was organist of the parish for more than a score of years, and at his death bequeathed a fund to Columbia University for a musical fellowship.

University of Illinois Plans Festival to Dedicate New Music Hall

URBANA, ILL., Feb. 25.—In connection with the dedication of Smith Memorial Hall, the new \$500,000 music building of the University of Illinois, a spring festival under the auspices of the University is being planned. The festival is to take place on April 27, 28 and 29. Although plans are not definitely arranged, the program for the three days will be substantially as follows: A concert by the university orchestra, led by A. A. Harding, and with Manohar Leide, violinist, as soloist, will be given in the recital hall of the new building on the first evening. On Friday afternoon the St. Louis Symphony, Rudolph Ganz, conductor, will give a matinée symphony, followed by another symphony concert in the evening. Max Steindel, cellist, will be soloist in the afternoon, and Ellen Rumsey in the evening. On Saturday afternoon the dedica-

tion of the music building will take place, with appropriate exercises, presided over by President Kinley, and in the evening the University Choral Society, conducted by Frederic B. Stiven, and accompanied by the St. Louis Symphony, will give "Hiawatha," by Coleridge-Taylor, with Arthur Kraft, Bernard Ferguson and, probably Marguerite Namara as soloists. FREDERICK B. STIVEN.

MUSIC WEEK CELEBRATED

Success in Pittsburg, Kan., Will Lead to Yearly Event

PITTSBURG, KAN., Feb. 27.—Music Week has recently been celebrated here with great success. Special musical programs in the public schools and High Schools, with appropriate papers and talks on music; an evening devoted to music in the homes, and another for special music in the churches; recitals and concerts by visiting and local artists, community singing, and special programs by the music houses, were features of the week.

As state chairman of community music, Mrs. Frank Deewester wrote to all the federated clubs of the state and the colleges and public schools requesting that the week should be observed, and here was a general response to this appeal. Twenty-eight clubs and thirty-three schools furnished reports which are described as very gratifying, and, moreover, the co-operation of all the civic organizations was secured. The authorities feel that the celebration has done much to advance the cause of music in the state, and it is their aim to make it an annual event.

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(from "Le Nozze di Figaro")
b. Aria: "Deh vieni, non tardar" Mozart
(from "Le Nozze di Figaro")

II
a. FrühlingsliebeFrans
b. Ach wenn ich doch ein Immenchen wärFrans
c. Wie Melodien zieht es mirBrahms
d. Auf dem SchiffeBrahms

III
Aria: "La Maja y el Rulacnor"....Granados
(from "Goyescas")

IV
a. La Flute enchantée.....Maurice Ravel
(from "Scheherazade")
b. Voici que le Printemps.....Claude Debussy
c. Le Matin d'ait.....Xavier Leroux
d. Printemps nouveau.....Paul Vidal

V
a. With a Water Lily.....Grieg
b. LilacsSergei Rachmaninoff
c. Les Silhouettes.....John Alden Carpenter
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MUSICAL AMERICA'S WEEKLY

London Optimistic As British National Opera Company's Season Is Launched in Provinces

LONDON, Feb. 18.—A flush of optimism surrounds the recent opening of the British National Opera Company's season at Bradford. The company has been launched successfully after months of anxiety and work on the part of a score of distinguished artists. Raised from the ruins of Sir Thomas Beecham's defunct organization, the company is the first real and powerful movement toward achieving opera as an institution in England, with English artists and directors. Certain it is that the music-loving public and the leaders of the musical world are solidly behind the venture and sparing no energy to make it a success. The company includes in its personnel the most distinguished of English operatic artists.

Olga Haley, a concert singer of wide reputation, particularly in the Yorkshire country, made her first appearance on the operatic stage at Bradford, in "Carmen," conducted by Eugene Goossens, who journeyed from London for the purpose.

For the performance of "Parsifal" the chorus was reinforced by local singers, and a number of voices from a boys' choir. The performance was one of the finest heard in England.

Beatrice Miranda, who came from the

Carl Rosa Opera Company to sing *Aida*, achieved a notable success. The Verdi opera had a new and magnificent setting, appropriate and effective, and far more interesting pictorially than the conventional dressings which have surrounded the work for so many years in so many countries.

Maggie Teyte, silent for a long time, returned triumphantly in "The Magic Flute."

The opening of the season was marked by showers of telegrams from all parts of the world, wishing the venture success artistically and financially. Rouché, the director of the Paris Opéra, sent the congratulations of himself and the personnel of the institution he represented. From Canada came telegrams signed by members of "The Beggar's Opera" company who were associated with the Beecham venture some years ago. It is doubtful whether any national artistic project ever had behind it so united and enthusiastic a host of well-wishers.

The company is scheduled for two weeks in Liverpool following the Bradford engagement with reports of heavy seat sales in advance.

Choral Society Gives "Hiawatha"

The "Hiawatha" of Coleridge-Taylor had an excellent performance last week by the Royal Choral Society, under the

bâton of Sir Frederick Bridge. The work, familiar here through many performances, proves invariably popular, and on this occasion was given a finer interpretation than graced the "Messiah" and the "Elijah" presented early in the season. Ruth Vincent, soprano, and Ben Davies, tenor, were the soloists with Herbert Heyner, baritone. Davies' singing of the "Onaway, Awake Beloved!" was one of the finest things of the present season.

One of the most extraordinary of recent events was the recital given by Ferruccio Busoni, following his appearance as soloist with the Queen's Hall Orchestra. His playing was at once tempestuous and soothing, the work of a master who played as though new thoughts rushed through his mind even while his fingers struck the keys. The program included four works of his own, which gave his audience a glimpse at the power and vision he possesses. He also played the Beethoven D Minor Sonata in admirable fashion.

Elie Spivak, violinist, a pupil of Dr. Brodsky, gave a notable début recital in Wigmore Hall, with the assistance of John Pauer, who played Debussy's Suite Bergamasque, and "Clair de Lune," with great delicacy and beauty. Mr. Spivak is a skilful artist, technically excellent, but a little lacking, perhaps, in poetry.

Première of Quartet Brings London Acclaim for Dame Ethel Smyth



Photo by Keystone View Co.
Dame Ethel Smyth

LONDON, Feb. 17.—A new quartet written by Dame Ethel Smyth was given a hearing at the introductory recital of the Bohemian String Quartet which arrived here recently for a series of performances. The work is a finely composed bit of music, full of ideas and carefully and economically worked out. Best of all, it sounds like a quartet, well-woven and skilfully made, with each instrument taking its proper part, and this is not a virtue of many of the quartets heard recently. The ensemble gave the work a mediocre interpretation but its merit shone none the less. They played much better in a quartet by Dvorak. "The Boatman's Mate," an opera by Dame Smyth, is being prepared for an early production by the opera company at the Old Vic.

Symphonic Work by Desrez Hailed as Notable by Audiences in Paris

PARIS, Feb. 19.—A new work for orchestra and voice by Maurice Desrez had a most auspicious first performance recently by the Lamoureux Orchestra, conducted by Camille Chevillard, with Paulet, the tenor, as soloist. The composition received an excellent interpretation both at the hands of Chevillard and the soloist, and its finest merits, of which there are many, were made manifest. Desrez, the composer, has been feeling his way for some time in a series of minor compositions and this new piece, bearing the name "Le Retour de Printemps," which it takes from the elegiac poem of André Chénier, has aroused hopes that the composer may develop into one of the very first order. It is descriptive in character, and depicts the struggle between old Winter and young Spring, using two themes widely different in character, the first possessing the allurements of Debussy and the second something of the profound sentiment of Wagner. If the work has a fault, it is that the composer seems to fear his own spontaneity and to lack abandon. Nevertheless the composition remains notable among the novelties of the season.

End of Season Brings Revivals

With the approach of the season's close a number of operas have been scheduled for revivals. Among these "Ariane et Barbe-Bleue," "Pelléas and Mélisande," and "Castor and Pollux" have already been produced with artistic success. At the first performance of "Ariane" at the Opéra Comique, the composer, Paul Dukas, who conducted, received a notable ovation, one of the evidences of his growing esteem in musical circles. The cast included Blaguère, Galvet, Baye, Famin, Galas, Réville, Azéma and Tubiana. The same house revived the Debussy work with Marguerite Carré as *Mélisande*, supported by Stroescu, Henri Albers, Dupré, Calvet and Bernard. Albert Wolff conducted.

At the Opéra "Castor and Pollux," the curiosity by Rameau and one of the first operas written, was revived with Ritter-Ciampi as *Telaire*, Javal as *Phobé*, and Rouard as *Pollux*. It was costumed, as in the production two years ago, in gowns of the period in which Rameau lived and not in the classic style. "Falstaff" is in rehearsal at the Opéra, with a cast including Huberty, Raimbaud, Dupois, Lapeyrette, Laval and Arné.

March 15 has been set as the date for

the season of Russian opera and music to be given at the Fémina by Maria Kousnietzoff, soprano of the Opéra, and André Gailhard, one of the conductors at the same house.

Orchestras Have Busy Season

The orchestras, as usual, are each giving at least two programs a week. Among the more notable events was a Berlioz festival concert conducted by Gabriel Pierné with the Colonne Orchestra, at which the interest centered about the composer's "Harold in Italy," so rarely played here as to be almost a novelty. The program opened with a duet from "Beatrice and Benedict," one of Berlioz's last works, admirably sung by Filliat, a contralto, and Alice Allix, who also sang three solos.

The Roumanian Rhapsody of Georges Enesco, new to Paris, was played by Orchestra of Paris under the bâton of G. de Lausnay. Another unfamiliar work was the "Noël Berrichon" of Marcel Roussseau, a picturesque suite of five small pieces. Massenet's "Phédre" Overture was given an exceptionally fine reading. Harold Henry, an American pianist, overcame with skill and ease the difficulties of the Liszt Concerto, which he played on the same program. His performance was exceptionally meritorious.

A new pianist on the horizon who has won the highest praise is Numa Rossotti, a Brazilian, who gave a splendid program, ranging from Beethoven to Malipiero. He is a profound and gifted artist. Marika Bernard, a Roumanian cellist, and winner of a Conservatory prize, gave a fine début recital recently, in which she had the assistance of Cella Delvrancea, a pianist, who distinguished herself in several solo pieces. Performances of note have also been given recently by Gabrielle Gills, soprano; Youra Guller, violinist; Olinéine d'Alheim, soprano, and Edouard Buntschu, pianist.

Frankfort Hears Pfitzner Work

FRANKFORT, Feb. 15.—Pfitzner's "Palestrina" and Weber's "Oberon," the latter curiously enough given a first hearing here, head the list of productions at the Opera with Strauss' "Frau ohne Schatten" in rehearsal for an early production. Wilhelm Furtwängler, the Berlin conductor, led the local orchestra at a recent concert when Bernhard/Sekles' Passacaglia and Fugue for Orchestra

and Organ was given a first performance here. The work was more than usually interesting with skilful handling of themes and motives. Edwin Fischer, pianist, was soloist of the occasion and gave a fine interpretation of the Brahms Concerto in B. Richard Strauss' Domestic Symphony was also given a fine reading. Among the recitalists who have appeared successfully recently are Elsa Buschoff, soprano; Andreas Weissgerber, violinist; Dorothy Marcuse, pianist, and many others.

Guest Artists Contribute to Hamburg Opera Season

HAMBURG, Feb. 14.—Wilhelm Kienzl's opera, "Kuhreigen," has been restored to the Volksoper repertoire with Elli Fromm singing the leading rôle of *Blanchefleur*. Waschmanns, Siegel and Stichling sing the other principal rôles and the conductor, Bruno, is responsible for a well-balanced and artistic production. Julius von Scheidt, a baritone from the Charlottenberg opera house, gave a distinguished performance recently as guest artist at the Stadttheater in the rôle of the *Wotan* in "Siegfried." Emmy Land, a new singer shared honors with the guest performer as *Brünnhilde*. Others in a good cast were Kreuder, Degler, Enderlein as *Siegfried*, Max Lohfings and Singler. Schorr, a bass-baritone of the Cologne Opera, gave a fine performance in the rôle of *Hans Sachs* in the recent production of "Meistersinger."

Mahler's "Lied von der Erde" was given a fine hearing recently with the orchestra under the bâton of Egon Polack. Maria Olszewska, contralto, and Carl Gunther, tenor, sang the voice parts. Mme. Olszewska's singing was the feature. On the same occasion, Caroline Lankhout, a Dutch pianist, gave a fine interpretation of Schumann's Concerto. Paul Bender, a baritone, who has been popular this season in South Germany was heard in a song recital recently which confirmed reports of his fine artistry.

Edmund Schmid, pianist, gave a good performance in Brahms D Minor Concerto at a recent concert of the Stadttheater Orchestra conducted by Fritz Busch. The program included as well fine readings of the "Oberon" Overture and Reger's Hiller Variations. Lena Stein-Schneider, soprano; Marie Escher, contralto; Henri Wormsbächer, an excellent local tenor, and Emil Stegmann, cellist, were heard in a successful concert recently.

Nikisch Funeral Rites Marked by Simplicity

LEIPZIG, Feb. 14.—The funeral services of Arthur Nikisch followed his express desires and were of a simplicity bordering upon starkness. According to his wish a few words chosen prior to his death were spoken over the coffin by his son, Dr. Arthur Nikisch, and then followed the only music which had a place in the ceremony, an Adagio for twelve cellos written by Julius Klengel, who achieved in the composition a *tour de force*. Nikisch before dying exacted a promise that no portrait or death mask would be taken of him after death. The body was cremated following the brief ceremony. Cities throughout Germany have arranged memorial concerts, several of which have already taken place.

VIENNA, Feb. 17.—After some forty rehearsals, the Vienna Association for Private Musical Performances finally played Arnold Schönberg's "Pierrot Lunaire." The association has undertaken plans for a series of ballet performances with a chamber orchestra conducted by Schönberg. Works by Berg, Bartok, Debussy, Wellesz and Schönberg's "The Lucky Hand" are included in the prospectus.

HAMBURG, Feb. 15.—Wilhelm Furtwängler, who has conducted several concerts with the Berlin Philharmonic during the present season, has been engaged to succeed von Keussler as conductor of the orchestra here.

CASSEL, Feb. 16.—"Der Fremde," the opera of Hugo Kaun, was heard here for the first time recently and registered a marked success in the midst of a season of favorite standard works.

BRESLAU, Feb. 17.—The Municipal Opera here has collapsed and all contracts have been cancelled on account of financial difficulties. The failure has roused a storm of criticism.

SURVEY OF MUSIC IN EUROPE



Turin Enjoys Cycle of Beethoven Quartets

TURIN, Feb. 19.—Under the auspices of the Società pro Cultura Femminile, the complete series of string quartets of Beethoven are being presented to the musical public of Turin by the Adolf Busch Quartet. This is the first time that the quartets have been heard here in their entirety. Other recent concerts of unusual interest have been those by Dino Sincero, organist, who was heard on the new organ at the Liceo Musicale. Mr. Sincero presented three programs of works ranging from those of Bach to César Franck and other modern composers.

The new choral society, La Torinese which was started by C. E. Croce and which is conducted by Gaetano Salvadego, is reported to be progressing favorably. The Circolo Fides et Robur recently presented the violinist Ballarini and the pianist, Gallino in a program which though not of particular novelty, was well played. Under the baton of Tullio Serafin at the Teatro Regio, Wagner's "Tannhäuser" has been heard followed by Bellini's "I Puritani," a study in direct contrast.

The Trio Milanese composed of Aldo Tonini, violin; Icilio Pinfari, cello, and Francesco Martinotti, piano, recently opened the series announced by the Friends of Music after numerous disappointments by the Doppio Quintetto di Torino. Mr. Tonini who assumes the position in the trio formerly occupied by the violinist, Foa, made his first appearance here, creating a very favorable impression. A novelty was a trio for harp, violin and cello by L. M. Tedeschi, professor at the Conservatory here, who was heard in the harp part. The work was very well received.

Russian Opera and Works of Strauss in Barcelona

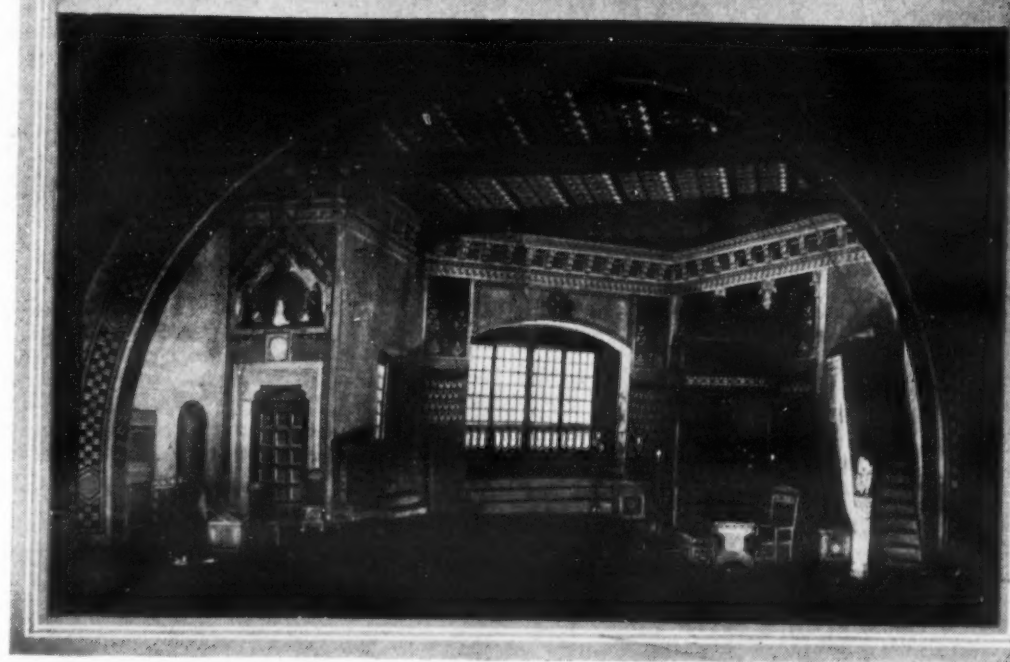
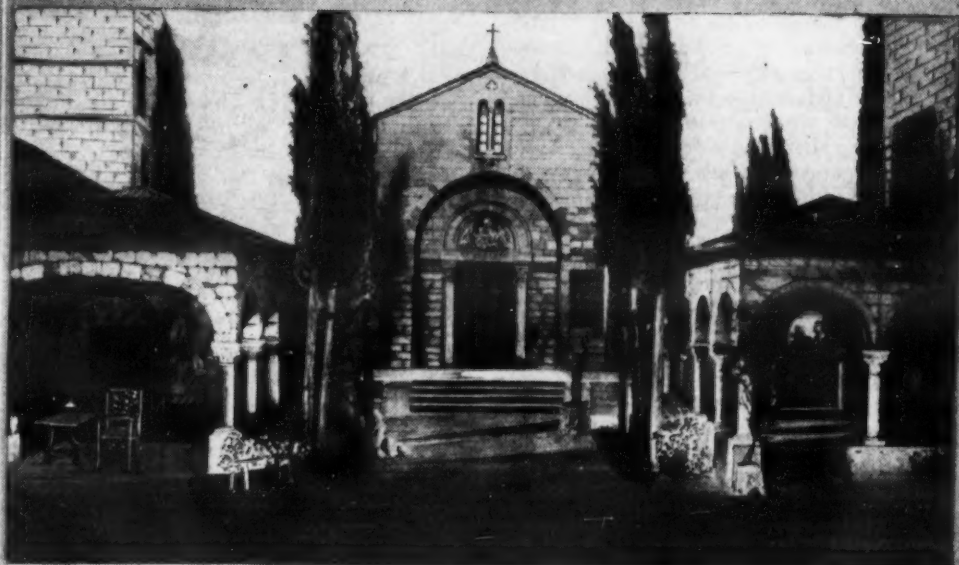
BARCELONA, Feb. 17.—Russian opera and the works of Richard Strauss held the center of interest during the excellent season at the Liceo here. Following the production of "Boris Godounoff" for the first time here, Rimsky-Korsakoff's "The Snow Maiden" was given a first hearing here with Sergei Koussevitsky conducting and the rôles taken by an all-Russian cast. Immediately afterward "Rosenkavalier" was given, followed later by "Salome," for which Geneviève Vix of the Opéra Comique was engaged. The latter work had a fine performance under the baton of Dr. B. Walter. Thalia Sabanyeva made her début in the title rôle of "The Snow Maiden," singing the part with great charm. Davydoff, who has been singing in the Wagner productions, was good in the rôle of the Shepherd *Lel*. Hélène Sadoven, as the *Spring* sang beautifully and the other members of the cast Bielina, Kaidanoff, Ivanzoff, Antonoff and Giralt filled their rôles adequately.

Besides Vix as *Salome*, which she sang well and acted with skill, further interest was brought to the production of the Strauss work by the début here of Franz Costa, tenor, who gave a distinguished performance. The cast included as well, Torres de Luna, Schützendorf, Vergara and Lucci. The production was given a colorful setting and the score was adequately conducted by Dr. Walter. The "Rosenkavalier" with Bernhardt, Schumann, Gentner, Fischer, Lattermann, Schützendorf and Kuhn in the cast received a hearty welcome such as has characterized the performance here of virtually all the work of Richard Strauss, orchestral and operatic. It was adequately done throughout though lacking perhaps in spirit and inspiration.

In Madrid Gabriella Besanzoni shared the honors recently with Hippolito Lazaro, the reigning favorite, in a production of "La Favorita" at the Real. She sang with power and clarity of voice and her performance roused great enthusiasm.

FIUME, Feb. 16.—Vera Lautard, pianist, recently appeared in recital at the Filharmonica, being accorded a most generous reception in a program of great difficulty.

Milan Hears Puccini's Trittico, Three Years After World Première



Settings for the Puccini Trittico, which Recently Had Its Milan Première at La Scala. Above, the Setting for "Il Tabarro," Center, "Suor Angelica" Below, "Gianni Schicchi"

MILAN, Feb. 18.—Puccini's Trittico has at last been heard at La Scala. Although the three one-act operas of the popular composer were given at the Costanzi in Rome on the same night as the American première at the Metropolitan, on Dec. 14, 1918, La Scala, being closed during the war and directly after, and later on account of the improvements made in the structure, the Milan public has had to wait for over three years to hear the Trittico. The casts included in "Il Tabarro" Augusta Concato as *Giorgetta*, Filippo Piccaluga as *Luigi*, and Galeffi as *Michele*; in "Suor Angelica," Maria Carena, in the title rôle, and Elvira Casazza as *La Zia Principessa*; and in "Gianni Schicchi," Galeffi, in the name part, Luigi Marini as *Rinuccio*, and Mafalda de Voltri as *Lauretta*. The works had a favorable reception, though it can-

not be said that they created a furore. The composer was brought out before the curtain with the artists and acclaimed by the large audience. At the second performance the works were given in different order, owing to the indisposition of Signora Concato. Signora Carena volunteered at the last moment to sing the part of *Giorgetta* in "Il Tabarro."

ESSEN, Feb. 12.—Max Fiedler, one time conductor of the Boston Symphony, acted as conductor at a festival performance of Bruckner's works given in commemoration of his death. The composer's Ninth Symphony received a fine interpretation under Fiedler's baton.

PRAGUE, Feb. 16.—Bernardino Molinari, conductor of the Augusteo in Rome, recently made his first appearance in Prague, conducting the Philharmonic before an audience that completely filled the Smetana Salle.

Opera Resigns Place to Concerts in Rome

ROME, Feb. 18.—Concerts have held the interest of the musical public for the last week or so. At the Sala Bach, the Quartetto d'Archi Romano, composed of Mr. Spada, Mr. Gandini, Mr. Matteucci and Mr. Zuccaroli gave a most interesting program, including two novelties—"Two Idyls" by Frank Bridge, and "The Sleeping Venus" by Alberto Gasco, the latter work inspired by the painting by Giorgione. The Quartet Lehner has also been heard in concert in the Sala Sgambati and in the same auditorium Remy Principe, violinist, and Giulia Simoncelli-Principe, harpist, gave an interesting program.

Carl Flesch, Hungarian violinist, who has been playing with much success in Milan and other Italian cities, gave a concert at the Santa Cecilia with Volfgango Ruoff at the piano. He was also heard with orchestra at the Augusteo, playing the Mozart Concerto in F. The orchestra was conducted by Alfredo Morelli in place of Bernardino Molinari who is on tour.

Fritz Reiner, the young Dresden conductor who recently created such a sensation with a performance of "Die Meistersinger" at the Costanzi, renewed the impression by his conducting of the C Major Symphony of Schubert and works by Wagner, Respighi and Berlioz at the Augusteo. Jaroslav Kocian, violinist, was also acclaimed in concert at the Quirino.

Opera goers have had at the Costanzi, "Tosca," "Rigoletto," "Meistersinger," and "Boris Godounoff," which last had its first hearing in Rome on Jan. 24. Sigismond Zalewski appeared in the name-part, Magdalena Bugg as *Marina* and the tenor Cortis as *Dimitri*. A popular-priced "Francesca da Rimini" drew a large crowd to the Costanzi.

"Die Dreimadonnen" which is running in New York as "Blossom Time" continues popular at the Quirino where it is called "La Casa delle Tre Ragazze."

Several Notable Performances in Brussels

BRUSSELS, Feb. 17.—During the past week several performances of note have been given by visiting artists. Among these was the outstanding recital of Mark Hambourg, who played a program of classics in admirable style. Germaine Cornélis, harpist, a remarkable artist in her field, met with great success in a series of programs in which her playing of Debussy's "Danses Anciennes et Modernes" aroused enthusiasm. Mischa Weisbrod, a young violinist, played with great talent and skill at a recital which raised hopes that he may develop into one of the finest of Europe's violinists. In a program of Russian and Scandinavian music, Eva Brunelli, pianist, played with great power and feeling for poetry.

PARIS, Feb. 19.—The tax levied by the government on all public performances in the city has yielded about 43,448,000 francs during the past year, a sum far in excess of the amount estimated in the budget at 29,212,000 francs.

MILAN, Feb. 16.—Nobuka Hara, Japanese soprano, recently gave a performance at the Dal Verme in the title rôle of "Madama Butterfly."

Opera for Two Costs \$1.62 in Hamburg

HAMBURG, Feb. 15.—The vagaries of foreign exchange have worked some astonishing results but not the least astonishing is the fact that an evening for two at the Volk-soper with taxicabs, supper and tips totals \$1.62 in American money just now. Itemized the expenses are as follows: Messenger to buy tickets, 6 cents; two seats in parquet box, 80 cents; taxicab for one mile, 12 cents; supper for two with real Pilsener beer, 40 cents; taxicab home, 18 cents; tips to various attendants, 6 cents.

WASHINGTON FORCES VISIT BALTIMORE

"Samson and Delilah" Presented by Albion Cast—Week of Much Music

By Franz C. Bornschein

BALTIMORE, Feb. 26.—In its first local appearance here on Feb. 20 at the Lyric, the Washington Opera Company, a unit of the National Opera Association, convinced a large audience of the notable quality of its endeavors. Edouard Albion, president and director of the Washington branch of the National Opera Association, chose "Samson and Delilah" as the first opera, with Marguerite D'Alvarez as *Delilah* and Nicola Zerola as *Samson*. Mme. D'Alvarez gave an interpretation of dramatic fervor. Others singing principal rôles were Charles Trowbridge Tittmann, Hollis Edison Davenney, Herbert Aldridge, Albert Sheffermann and Walter Matson. Arnold Volpe conducted a somewhat dissembled orchestra, the playing of which suggested insufficient rehearsal. Enrica Clay Dillon was stage director, and Paul Tshernikoff was in charge of the ballet. The audience viewed the work with appreciation.

Sergei Rachmaninoff, pianist, gave a recital at the Lyric on Feb. 21. The splendid art of the Russian was well appreciated, and the clamor for additional numbers indicated how eager the audience was to hear more of the pianist's work.

With Albert Coates conducting, the New York Symphony on Feb. 22 gave a concert at the Lyric. The exuberance and energy of the Britisher's work won the attention of his audience. An initial

reading here of an Elgar arrangement of a Bach fugue was presented.

Josef Hofmann, pianist, was the artist at the sixteenth Peabody recital, Feb. 24, playing before an audience that taxed the spaces of the hall. His program was one of intellectual appeal and gave occasion for the display of his brilliant technique. The Liszt "Don Juan Fantasy" received an interpretation which met with much applause.

Elsie Hilger, cellist, and her sisters, Marie, violinist, and Greta, pianist, gave an attractive musicale at Stieff Hall on Feb. 17 before a fashionable audience. Their program, given with skill, was much enjoyed.

"Orpheus and Eurydice," a drama in pantomime, to the music of Gluck, with choir, orchestra and ballet, was given in the main hall of the Peabody Conservatory on Feb. 25 and 27. The cast of characters included Richard Franklin Ford as *Orpheus* and Ruth Lemmert as *Eurydice*, both of whom did extremely well. The chorus sang the episodes with spirit and the ballet gave effective numbers throughout. The orchestra, consisting entirely of students, was assisted by Virginia Blackhead, pianist; Bertha Thiele Robertson, harpist; Margaret G. Funkhouser, organist; D. C. Walter, double bass, and Louis Cheslock, tympanist. May Garrettson Evans, supervisor of the preparatory department, arranged the myths to the Gluck music, and directed the performance. The general musical supervision was under Miss Blackhead's care. Hilda Bergner was stage director; Ruth Lemmert prepared the eurythmics; Gertrude Colburn devised the dances and drilled the ballet. Costumes and properties were designed by Helene Hedian of the Maryland Institute. Lighting effects were in charge of J. C. Fischer, assisted by Frank G. Evans and Norman B. Falconer.

ginia Westbrooke and Sarah Isaacs, Mrs. Meyer Prince and Mary V. Molony doing excellent piano work in solos and at two pianos. Mrs. H. Kokosky and Rose Ivens were the excellent vocal soloists. Eugenie Wehrmann-Schaffner and Ethel McGehee were the accompanists. René Salomon played a Fauré Sonata, which was much appreciated.

"Mikado" Performed in Waterloo

WATERLOO, IOWA, Feb. 27.—The opera "The Mikado" was performed on Feb. 16, 17, and 19 under the direction of Miriam Marsh for the benefit of the Social welfare league at East High Auditorium. The cast included A. D. Hartson, Ethel Lawless, Martha Dawson, Helen Davis, E. A. Pickworth, B. L. Holton, H. H. Caughlan, Nelson Sly, C. L. Tarbell, Harold Pratt and Mrs. A. N. Donnan. Gwyneth Sampson Chapman was pianist and Helene Glenn, violinist. There were capacity audiences. The dancing was directed by Marian G. Couch. The cast set a high standard for both singing and acting. BELLE CALDWELL.

Organ Dedicated in Iowa Church Made Famous by Song

CHARLES CITY, IOWA, Feb. 27.—A new Estey organ was recently dedicated at the Little Brown Church in the Vale near Nashua, Iowa. E. A. Sheldon of Charles City gave an organ recital, and Frank Taylor of this city, tenor, was the solo singer. This quaint little church, noted on account of the old song "Little Brown Church in the Vale," written over a half century ago, is visited every year by thousands of people from half the states of the Union. BELLE CALDWELL.

Lenna Beatrice Rudy Marries in Lima, Ohio

LIMA, OHIO, Feb. 27.—Lenna Beatrice Rudy and Mack Altschul of Lima and Cincinnati were married on Feb. 19 at the Park Ave. M. E. Church parsonage by the Rev. Samuel W. Graffir. Miss Rudy was the educational director of the Victor Talking Machine Company's New York office and for several years was closely identified with the work of music supervision in the Lima schools. Mr. and Mrs. Altschul, now on a California trip, will make their home in Lima. H. E. H.

Bridgeport Band Leader Sues for \$10,000 Damages

BRIDGEPORT, CONN., Feb. 26.—Giovanni E. Conterno, formerly conductor of the Harvey Hubbell Band, has brought suit for \$10,000 damages against Harvey Hubbell, wealthy manufacturer of this

city. Papers were filed in the superior court of this city last week and in them Conterno asks this sum partly to cover alleged unpaid salary and partly, as he claims, for the loss of his reputation through the sudden abandonment of the band's plans. It is alleged that Conterno was to receive \$7,500 a year for his services when brought here by Mr. Hubbell to direct the band. Conterno claims that his agreement was according to musical standards, although verbal, from May of one year to May of another. It is not denied that payments were made to Jan. 1, but Conterno claims that in December he received notice that his services would not be required after Jan. 1. M. R. CARTER.

LETZ QUARTET IN VIRGINIA RECITALS

Greeted in Two Concerts at Colleges—Salvi Gives Harp Program

By Gordon H. Baker

ROANOKE, VA., Feb. 27.—The Letz Quartet was heard at Hollins College on Feb. 11. In addition to the large student body and faculty of the college, many of Roanoke's local musicians attended. The quartet gave another recital at Virginia College before the student body and local musicians on the following afternoon. In both programs the artists played with great charm.

The beauty of the harp as a solo instrument was amply demonstrated by Alberto Salvi in his recital at the City Auditorium on Feb. 20, under the auspices of the Thursday Morning Music Club. There was a large audience, composed in part of students from Hollins College and Virginia College, and the harpist was warmly greeted.

Fokine and Fokina, with four assisting artists, appeared at the Academy of Music on Feb. 20. The interpretation of the Russian Ballet by these artists was remarkably effective, and the playing of the Russian Trio (Mr. Steinberg at piano, together with violin and cello) was equally clever. While the audience was only of fair size, because of Mr. Salvi's appearance the same night at the Auditorium, it was decidedly enthusiastic.

Bula Ray Shull of this city was married to Jacques Armand Morichard le Fevre de Montagny of New York, on Feb. 22, in St. John's Episcopal Church, Roanoke. Mrs. de Montagny, who has sung in opera in many cities of the United States, Mexico, Canada and Cuba, has a beautiful dramatic soprano voice. After graduating from the New England Conservatory she continued her studies with Pizzarello in New York.

At a recital given by the Nazareth Music Club, an orchestra conducted by Elizabeth Kelly, and comprising Maria Bisese, piano; Rosina Bisese, Teresa Murphy and Edward Schiavone, violins; Helen Lorenzen, cello; Dorothy Kastendike, orchestra bells; Pasquel Bisese, flute, and Patrick Flanagan, drums, contributed to the program.

A pipe organ has just been installed in the West End Methodist Church, as a gift of Mrs. W. W. Lower, in memory of her husband. G. H. B.

Bloomfield Women's Club Presents Member in Recital

BLOOMFIELD, N. J., Feb. 25.—A piano recital was given under the auspices of the Women's Club of Bloomfield by Mrs. Cleophas B. Jones, a member of the club, on the evening of Feb. 17. The artist's performances of Beethoven's Sonata, Op. 13; Liszt's Eighth Rhapsody, and numbers by Chopin and Rubinstein, were applauded by a cordial audience. Mrs. Jones was formerly pianist of the Royal Philharmonic Society of Sydney, Australia. PHILIP GORDON.

Florence Macbeth Sings for First Time in Sandusky, Ohio

SANDUSKY, OHIO, Feb. 25.—The third concert of the series sponsored by the Music Club had Florence Macbeth, coloratura soprano of the Chicago Opera Association, as soloist. The concert was given in the High School Auditorium before a large audience. It was Miss Macbeth's first visit to Sandusky and she scored a signal success. George Roberts, pianist, was the assisting artist and accompanist for the singer.

BLIND GIVE ANNUAL WILMINGTON EVENT

Visiting and Local Artists in Attractive Concert—Recital by Rachmaninoff

By Thomas C. Hill

WILMINGTON, DEL., Feb. 25.—Anticipated as one of the feature events of the season, the annual concert by the blind, given under the auspices of the Delaware State Commission for the Blind, at the Playhouse, was heard by a large audience.

Elmer Vogts, of Baltimore, who was again the pianist of the occasion, gave brilliant evidence of his musicianship in Schütt's "Carnival Mignon," Chopin's Ballade in F Minor, and Sibelius' Romance and "Valse Triste." Abraham Haitowitsch, violinist, of New York, likewise renewed the impression gained last year by playing the Paganini-Wilhelmj Concerto in D Minor, Sarasate's "Gypsy Airs" and other works.

Marion Burrow, pianist of this city, and newcomer to these concerts, acquitted herself ably. She is a student of George Boyle at the Peabody Conservatory, Baltimore. William Stevenson, baritone, substituted for Lucille Mahan, soprano, who was ill. Etta Niles, David Sapir and Edward Mauldin provided excellent accompaniments for the various numbers.

Sergei Rachmaninoff was acclaimed by a large audience in the Playhouse, Feb. 20, in a piano program, which included numbers by Beethoven, Chopin, Liszt and some of his own compositions. Rachmaninoff appeared here under the auspices of the Delaware Musical Association, formed from the old Philadelphia Orchestral Association, which disbanded when the Stokowski forces cut this city from its itinerary. Rachmaninoff's concert, and that of Kreisler recently given under the same auspices, have greatly revived interest in music here.

"Beggar's Opera" Applauded in Madison, Wis.

MADISON, WIS., Feb. 25.—A performance of "The Beggar's Opera" was given at the Parkway Theater on Feb. 10, before a sold-out house. The piquant lines with their fresh musical setting were delightful. Practically all of the solos, most of the choruses, and even some orchestral interludes, were repeated. Sylvia Nelis, in the rôle of *Polly Peachum*, was applauded for her effectively natural singing and pure tone production. C. N. DEMAREST.

Edith Thompson with Monteux Forces in Concert

LYNN, MASS., Feb. 27.—Edith Thompson of Boston, pianist, was soloist with the Boston Symphony at its concert in Lynn, Mass., on Feb. 19, and appeared in a brilliant interpretation of Grieg's Concerto in A Minor. Her entire performance was notable for her ease and poise and she was vigorously applauded. W. J. PARKER.

Willeke and Stanbury Give Recital in Hamilton, Ont.

HAMILTON, ONT., Feb. 25.—The joint recital given here by Willem Willeke, cellist, and Douglas Stanbury, baritone, on Feb. 20, roused applause for both artists. Mr. Willeke's reputation had preceded him. Mr. Stanbury showed warm tone and dramatic quality in his opening group of Italian airs. While they were here, the musicians visited the military hospital and gave an impromptu recital for the wounded soldiers.

Russell Plays Own Work at Princeton

PRINCETON, N. J., Feb. 26.—One of the numbers in the organ program presented by Alexander Russell, director of music of Princeton University, at Procter Hall of the Graduate College on Jan. 28 was his own "Song of the Basket Weaver." In this Saturday afternoon series, Mr. Russell has given recitals on Jan. 14, Jan. 28, Feb. 11 and Feb. 25. Another American composer who has been represented on his programs is Arthur Bird, with his "Oriental Sketch." The Princeton Chorister-Glee Club went to Newark to assist the organizer in a recital at the First Presbyterian Church on the evening of Feb. 20.

UNIVERSITY CLUBS EXCHANGE CONCERTS

Louisiana Forces Join in Music as in Sport—Visit of Pavlowa

By Helen Pitkin Schertz

NEW ORLEANS, LA., Feb. 25.—"Why not join forces in music as well as in football?" Tulane University authorities asked of the Louisiana State University several weeks ago. Upon this principle arrangements were made to exchange concerts between the Glee Clubs of the State University and the Newcomb Glee Club, the sister organization to Tulane. The first program was given on Feb. 18, in Garig Hall, to the L. S. U. Club of Baton Rouge. This week the L. S. U. Club will give a concert at the Newcomb College, New Orleans.

Anna Pavlowa scored a brilliant success at her appearance here on Feb. 15. Novikoff was close in popular acclaim to the star, and Hilda Butsova and other principals were also warmly greeted. The orchestra, conducted by Theodore Stier, played excellently. Mme. Pavlowa gave a matinee performance, and another in the evening.

The faculty of the Newcomb School of Music offered a program in honor of the 125th anniversary of Schubert's birth. It was drawn mainly from his works, and the artists giving it were Leon Ryder Maxwell, baritone; Mrs. Clara Marmol, pianist and soprano; Walter Goldstein, Virginia Westbrooke, Alice Weddell Wilkinson, Eda Flotte Ricau and Dr. Giuseppe Ferrata. This recital constituted one of the most delightful given at the college in many months. A large audience was present.

The Newcomb School of Music brought forward René Salomon, violinist, and members of the ensemble classes, pianists, in a sonata recital on Feb. 18. Grieg, Beethoven, Handel and Dvorak were the composers represented. The public is always welcomed at these weekly recitals.

At the Friday Morning Musicales at the Grunewald Hotel on Feb. 17, Marguerite Mazurette, soprano; Mr. Salomon and Albert Kirst, violins; Carl Mauderer, viola; Louis Faget, cello, and Mme. Wehrmann-Schaffner, piano, gave numbers by César Franck, Dvorak, D'Eranger, LaForge, Hofmann, Homer, Samuels and Cadman.

The Saturday Music Circle gave a concert on Feb. 18, with Mary Bays, Vir-

Saint Louis Symphony Orchestra



Under its new Conductor Rudolph Ganz

THE St. Louis Philharmonic Society gave its first concert on October 18, 1860. Its direct descendant, the present St. Louis Symphony Society, was organized in 1881, and concerts have been given each year from that date to the present.

The St. Louis Symphony Orchestra may, therefore, properly claim to be one of the oldest symphonic organizations in America.

Rudolph Ganz, now in his first season as Conductor, has already established himself as a Conductor of splendid attainments. His achievements have won the St. Louis public to a greater appreciation of their Orchestra, and the Kansas City concerts have been notable for splendid attendance and remarkable enthusiasm.

From the Press

St. Louis Post-Dispatch—Authority, self-confidence and vigor characterize the new director's wielding of the baton.

Kansas City Star—The spirit of youth is the key-note of Mr. Ganz' success as a conductor. His interpretations are never heavy. They may be sturdy and full of dynamic energy, but the man is buoyant in everything he does.

St. Louis Times—Under that magnetic baton the orchestra played as a unit inspired, sharing in the sympathy, the understanding, the superb musicianship, and the high faith of that fine artist, Rudolph Ganz.

Kansas City Times—Throughout the program his rhythms were buoyant, his readings human and intimate.

Season 1921-1922

- 15 Friday Afternoon Symphony Concerts.
- 15 Saturday Evening Symphony Concerts.
- 20 Sunday Afternoon Popular Concerts.
- 5 Saturday Morning Free Children's Concerts
- 5 Symphony Concerts in Kansas City.
- 5 Children's Concerts in Kansas City.

Spring Music Festival Tour

March 20 to May 1—Completely Booked

MISSOURI—Mexico, Columbia, Cape Girardeau.

IOWA—Grinnell, Des Moines, Cedar Falls, Iowa City, Cedar Rapids, Clinton, Davenport.

ILLINOIS—Bloomington, Peoria, Decatur, Urbana.

TEXAS—Dallas, Fort Worth, Denton, Belton, Austin, Houston, Port Arthur, Texarkana.

LOUISIANA—New Orleans, Baton Rouge, Monroe, Shreveport.

TENNESSEE—Memphis.

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Saint Louis, Missouri

SAVANNAH CLUB MARKS JUBILEE

Its Quarter-Century Celebrated by Music Club—Kreisler and Hofmann Heard

By Mrs. W. Harry Teasdale

SAVANNAH, GA., Feb. 25.—In celebration of its twenty-fifth anniversary, the Savannah Music Club gave a gala concert in the Auditorium. Mrs. André Sprea, Mrs. J. de Bruyn Kops, Mrs. Lewis Powell and Stuart West were the vocalists, and Mollie Bernstein and Mrs. J. J. Bouhan, the pianists. Mrs. J. L. Jackson and Mrs. Bouhan were the accompanists for the evening. The Philharmonic Club, a women's chorus conducted by Blin Owen, assisted with delightful choral numbers. Mr. Owen also distinguished himself by his conducting of the newly organized Savannah Orchestra composed of professionals and amateurs. Rudolph Jacobsen is concertmaster and Joseph Mendes, business manager, and credit is due them for the successful organization of the orchestra, which, it is planned, will be the basis of a series of Sunday afternoon concerts, sponsored by the Music Club, in the Auditorium.

Of the fifteen charter members of the Music Club, only five are now in the city and only two still active in music, these being Florence Golding, organist of the Mickva Israel Synagogue and the writer. The present officers are: Mrs. W. P. Bailey, president; Eugenia Johnston, vice-president; Stuart West, secretary; C. E. Donnelly, treasurer; Mrs. J. D. Bacon, secretary to the president; Mrs. Lewis Powell, assistant treasurer, and a board of Mrs. J. de Kops, Elizabeth Beckwith, Mrs. J. L. Jackson, Joseph Mendes and Leslie B. Fowler.

Fritz Kreisler and Joseph Hofmann have been recent visitors to this city. From their large audiences these fine mu-

sicians met unbounded admiration and demonstrations of approval of their work.

Other visitors were Renato Zanelli, baritone, and Mabel Wagner, soprano. Sousa and his band were also recent comers, assisted by Mary Baker, soprano, and Florence Hardeman, violinist.

A delightful musical tea was given at the Huntington Club, Mrs. J. L. Jackson, chairman, with Mrs. Aprea, soprano; Mildred Jerger, violinist; Edith Shearouse, soprano, and Mrs. J. J. Bouhan, pianist, on the program.

With Juanita Graham as chairman, the Junior Music Club gave a concert recently. On the program were Marie Ard, Elsie Epstein, Davant Papot, Claude Harmon, Armand Eyler, Dunnabel Hoyt, Elsie Kuck and Virginia Bourne.

Advanced pupils of Mrs. J. Gaudry gave a song recital on Feb. 7, with Mrs. Lewis Powell, soprano; Ruth Ely, soprano, and Stuart West, baritone, as the artists. Mrs. J. J. Bouhan was the accompanist.

A call to form a music teachers' association has been made in Savannah, and it is hoped plans for this will soon be formulated.

Tino Pattiera Applauded in Louisville Recital

LOUISVILLE, KY., Feb. 25.—Tino Pattiera, tenor of the Chicago Association, was heard at the Auditorium of the Holy Rosary Academy, in recital, under the auspices of the Women's Club, recently. With a voice of great range and robust quality, the singer thrilled his large audience in operatic numbers and a few delightful old songs. The artist's pleasing personality and evident willingness to give unstintingly of his high notes brought him much applause. His accompaniments were faultlessly played by Donald Persson.

HARVEY PEAKE.



The TOWN HALL

Monday Evening

FEBRUARY 13th

1922

at 8.15 P. M.

SONG RECITAL BY

HELEN LEVESON

MEZZO SOPRANO

What the Critics Said:

"She displayed musicianship in her singing, coupled with a voice of volume. Among her most successful aires were Wagner's 'Traume,' Rubinstein's 'Der Asra' and Tchaikovsky's 'Adieu forets' from 'Jeanne d'Arc.'"—*N. Y. Times*, 14th of February.

"She disclosed a fine voice of good range and carrying power. . . . Her singing was generally artistic. Her understanding of style and phrasing was exceptionally good and she sang with taste and intelligence. Her recital seemed to give unusual pleasure to her audience, and she certainly proved herself to be a young singer of promise."—*N. Y. Herald*.

"A program of the standard four-language type was sung by Helen Leveson. Miss Leveson gave a very promising performance, her voice had notable power combined with expression."—*N. Y. Tribune*.

"She possesses a certain natural charm of voice and manner and her interpretations of old Italian and modern Russian, Italian and French songs was not devoid of attractive qualities."—*N. Y. American*.

"In the Tchaikovsky aria from 'Jeanne d'Arc' there was observed a feeling for emotional expression."—*N. Y. Evening World*.

"Perhaps the most pleasing attributes of Helen Leveson's singing are her easy grace of delivery and radiant personality. The voice has a nice quality in the upper and middle registers."—*N. Y. Evening Mail*.

"Miss Helen Leveson has a voice of good volume and real beauty. . . . Miss Leveson is a singer of promise."—*The Globe*.

"Her voice is of good quality. She sang with sincerity and understanding."—*Morning World*.

Personal Representative, G. Viafora, 311 West 85th Street, New York City

The West welcomes the return of **ALTHOUSE** *Leading Tenor* *Metropolitan Opera Co.*

DENVER

"Paul Althouse has a big tenor voice of beautiful quality. His voice was absolutely even throughout its compass, and his perfect control was excellent. His ringing upper notes, his personality and intelligent interpretations were especially pleasing.

"Mr. Althouse sang the aria 'Che Gelida Manina' magnificently. His group of English songs were enthusiastically received on account of his perfect enunciation, and he was forced to respond to two encores. His singing of 'The Great Awakening,' by Kramer, was remarkable."—Denver Times, Jan. 7, 1922.

"Mr. Althouse possesses a voice of power, combined with ease of flexibility and shading, colorful timbre, and he knows how to use the great God-given gift.

"The French group sung by Mr. Althouse was exquisitely done, replete with finesse, shading and other nuances, careful and perfect phrasing and with good enunciation.

"Possibly the best thing he did on the whole program was the encore, 'The Blind Ploughman.' This called forth hearty applause and he was forced to respond again. The aria, 'Che Gelida Manina' (Boheme), received a splendid interpretation."—Rocky Mountain News, Denver, Jan. 7, 1922.

"Years of active association with the Metropolitan Opera House in New York have not spoiled Mr. Althouse for concert appearances—a circumstance rare enough in the musical world to deserve special mention. No doubt it is due, in his case, to an untiring energy in the development and cultivation of his natural gift. A beautiful, colorful voice, to begin with, his operatic arias on the one hand, and delicate, elusive lyrics of the modern French school on the other, with equal taste and effectiveness."—Denver Express, Jan. 7, 1922.

PARLOW-ALTHOUSE CONCERT DUAL ARTISTIC TREAT

Violinist and Tenor Afford Keen Pleasure to Audience Lucky Enough to Hear Them at the Auditorium

PORTLAND

Mr. Althouse is a favorite tenor in this city, having won golden opinions at a previous concert. He was in splendid voice, and it was a genuine treat to hear such a noble tenor fill the auditorium. It is a voice of power, strength and sweetness, and Mr. Althouse uses it with fine intelligence. He is to-day one of the best among the native-born American tenors. His clearly expressed diction is a delight. Starting with four songs in French, Mr. Althouse won all hearts by his magnificent rendition of the Cui, "Enfant Si j'étais Roi," which rang out like a clarion. . . . But the gem of the tenor's arias was his artistic, soul-stirring "Che Gelida Manina," from Puccini's "La Boheme." It was the best "Che Gelida" heard in Portland for several years, and it will be treasured as such.

—Joseph Macqueen in the Portland Oregonian, Jan. 17, 1922.

PARLOW-ALTHOUSE CONCERT IS TREAT

Paul Althouse again captured his audience with his first number. Mr. Althouse has a glorious voice, with which he is extremely generous. One never has the feeling that he is holding back anything that he has to give, and he has a great deal to give. It has been a long time since Portland has had the privilege of hearing such a delightful rendition of the "Che Gelida Manina" aria.

—Susie Aubrey Smith in the Portland Telegram, Jan. 17, 1922.

CONCERT OF LADIES' CLUB BIG SUCCESS

Paul Althouse, the Noted Tenor, Meets with Enthusiastic Reception

TACOMA

January 20 will go down in the musical annals of Tacoma as a remarkable date. It will be remembered as one of the most entertaining evenings of music by every one in the audience that filled the Tacoma Theater. Mr. Althouse holds the proud honor of being the foremost American tenor of to-day, having gained the pre-eminence because he is a singer with a voice. With a superb dramatic tenor voice that charms and thrills he enunciates every word with remarkable clearness and possesses a personality which combined with his youth is irresistible. Never has a strange artist stepped so quickly into the hearts of his audience than this marvelous tenor, who combines a voice of unusual beauty and freshness

PAUL ALTHOUSE APPEARS IN CONCERT IN DENVER ON JANUARY 6, 1922



Photo © Underwood & Underwood

with intelligent and convincing interpretation. His reception was a real triumph, and he gave of himself generously.

—L. L. Clemans in the Tacoma Daily Ledger, Jan. 21, 1922.

CONCERT BRINGS CROWD

Althouse as Soloist, Draws Full House

The Ladies' Musical Club again won the appreciation and gratitude of Tacoma Friday night, when the winter choral concert was given before an immense audience, presenting Paul Althouse, the distinguished American tenor, as soloist. . . . It formed a fitting setting for the three groups of songs given by Mr. Althouse, whose appearance created a furore that increased with every number, and ended with many final numbers that kept the audience calling for more and more. In fact, the concert might almost have been an Althouse recital so complete was the triumph of success won by the artist of the evening. . . . "The Great Awakening," by Kramer, was the final number on the program, and it evoked such a tumult of applause that he returned for four encores, singing delightful and unhackneyed songs with the same spontaneity and artistic ability that was so great a part of the charm of the evening.

—Bernice E. Newell in the Tacoma News-Tribune, Jan. 21, 1922.

SAN FRANCISCO

Paul Althouse, tenor, was the soloist, programmed for the prize song from "Meistersinger," and "Donna e Mobile," which he sang as though inspired. He has a beautifully mellow voice of wide range, which he uses with considerable dramatic power.—The San Francisco Call and Post, Feb. 2, 1922.

YOUNG PEOPLE'S CONCERT DRAWS 9000 CHILDREN

Althouse Is Soloist

The young people were given a soloist of distinction in order that they might have the stimulating example of a regular concert. He was in splendid voice, his full and sonorous tones ringing out with perfect clarity in the airy spaces of the hall. His artistry is of an excellence that is unmistakable, and the young people were fortunate in their first soloist.—Ray C. B. Brown in the San Francisco Chronicle, Feb. 2, 1922.

Management: HAENSEL & JONES, Aeolian Hall, New York

Rudolph Gruen at the Piano

Kranich & Bach Piano

Bringing Music to New York's Lower East Side

Work of Henry Lefkowitz and His Orchestra Demonstrated at Annual Concert—John C. Freund, Speaker of the Evening, Delivers Address on "Music as a Force in Human Life"—Fine Musical Program Heard by Crowded Audience at Washington Irving High School

SOME eleven years ago, Henry Lefkowitz, an enthusiastic young musician, established a Beethoven Symphony Orchestra on the lower east side of New York. Its purpose was to educate young people to play in an orchestra the better class of music, to give concerts with such music, free, in that crowded section of tenement dwellers. Besides the concerts in the auditorium of a public school in that neighborhood, the orchestra gives other concerts from time to time in philanthropic and other institutions. Then there is an annual concert which this year took place at the Washington Irving High School on Wednesday night, Feb. 22.

The program started with the playing of Beethoven's First Symphony, which was given with a great deal of finish and musicianly understanding by the orchestra, nearly all the members of which are very young.

Then came Earle Tuckerman in a group of songs which included Haydn's "Sympathy," Sibella's "La Girometta" and a song in MSS. by Grosvenor entitled "Ye Who Have Faith." The words of the last song, Mr. Tuckerman informed the audience, had been found among the effects of one of our American boys after a battle in France in which he had been killed. All these numbers were so well given and so much appreciated by the audience that Mr. Tuckerman had to respond with a number of encores.

He was followed by Miss deKlyzer, who sang Donaudy's "O del mio amato ben," Mendelssohn's "On Wings of Song" and Mozart's "Hallelujah." She also had to respond with several encores. Miss deKlyzer has a good style, clear enunciation and a musical voice. She had to respond to the enthusiastic applause with several encores. She and Mr. Tuckerman were very capably accompanied at the piano by Ruth Emerson.

Mr. Lefkowitz then introduced the speaker of the evening, John C. Freund, editor of MUSICAL AMERICA, of whom he spoke in appreciative terms as a man who had for half a century labored in the cause of music and devoted himself to helping the members of the profession and more particularly to create a better appreciation of our own home talent and our own composers.

On coming before the audience, Mr. Freund got a hearty reception. The orchestra consisting of some seventy members rose in his honor.

Music as a Force in Human Life

In the opening of his address, he described how he had been first induced

by Henry Vaupen to take an interest in this organization and how Mr. Lefkowitz had some eleven years ago, when he had been faced with the alternative of giving up a fine position with a mercantile house which brought him in a considerable salary, decided to give up the fine position and devote himself absolutely to the altruistic work of training and conducting his orchestra of young people.

Mr. Freund told how he had been invited to come and hear the orchestra play and make an address, how he had found the young people entertaining a large number of wage earners, women, children, who had come out from the crowded tenements to hear the music.

His subject being "Music as a Force in Human Life," he showed how it could help still the unrest of labor caused by the soul-depressing influence of the specialized labor saving devices which made men and women just parts of a machine.

"Music," he continued, "in a community chorus brought rich and poor, old and young together and so went far to break down those awful prejudices of race and religion which make men ready to fly at one another's throats."

He depicted the power of music to inspire to great and noble deeds, console the sad and weary, the maimed and the sick—how it made the home a better place to live in and so held the family together in sweet communion—the family, the basis unit of civilization.

The mother sings, he said, to the babe at her breast. The choir sings at the christening, the marriage, the burial of the dead. Music begins where words end and so put us in touch with the souls of the immortal composers. Music whispers to us of immortality.

He said the organization for which he was pleading was very, very poor and so he urged those present if they could to support it. As we are a practical people, he thought it should appeal to those present if he told them that out of its membership came musicians now playing with the New York Symphony, the New York Philharmonic, the St. Louis Symphony, the Cincinnati Symphony, the Philadelphia Orchestra, the Los Angeles Philharmonic, and furthermore it had produced a soloist of renown, Maximilian Rose.

He described the effort of these young people as characteristic of the wave of greater appreciation of the power of music in our human affairs and which was doing much to remove the old world impression that we Americans are committed solely to a hunt for the dollar, to persistent profiteering, indeed that we Americans had no interest in the spiritual, cultural influences of life. He said that no greater libel was ever indicted against a great people.

Naturally during the formative period of the country, we had to depend upon the old world for our music, our art, our drama, literature but now that has all changed and the time had come for us to declare our artistic and especially musical independence in the sense that

while we would continue to revere the great masters of music, the great composers, we would stand up for our own "on the merits," however.

Progress of Musical Industries

He described the progress of our musical industries, went into detail and showed what we were spending on music in all its forms, on musical education and musical instruments.

The time had come, too, he said to cease our prejudice in favor of everything and everybody foreign regardless of merit and with that cease our prejudice against everything and everybody whether of merit or not if they are Americans.

He told some very interesting stories to show the difference between a foreign young man who was getting over two thousand dollars a night as a violinist, while an equally talented young man of the same race and religion in this country was starving. He referred particularly to the tremendous amount of talent that we have here especially among the Russian and Polish Hebrews on the lower East Side, for the reason that out of the horrors, the crimes, the misery and agonies of the great war, there had been one supreme sacrifice made by humanity and it had been made by the Russian and Polish Jews, who, through the centuries, had suffered degradation, religious persecution. But out of it all had come a wondrous idealism which had given us some of the greatest authors, poets, statesmen, above all some of the greatest musicians, composers, singers, players.

They seem inspired and their inspiration leads them, as it had done Henry Lefkowitz and those associated with him, not only to expression in music and the arts but in an altruism, in a charity, beyond words.

Read the names of the killed and wounded in the great war, on the lists of subscribers to musical enterprises, especially of the better class. Read the names of those who support the charities, the Red Cross, Y. M. C. A., Salvation Army, the hospitals. Read the names of those who are in the forefront of public service and you will find they are the names of Hebrews, often of German, Russian and Polish Hebrews.

Read the names of the greatest artists, singers, players, pianists, violinists, and you will find the Hebrews.

He said that it was proper at this time to make such a reference to the Jews, for they are under serious charges by notoriety-seeking parsons and others, who have charged them with the commercialism and immoralities which they say degrade our musical, dramatic and movie worlds.

So he appealed to them to help the young people if they would and so do their share to meet the grave responsibilities that have come to us with world power, world power politically, world power financially and spiritually. If this great democracy failed now in its



Henry Lefkowitz, Musical Director of the Beethoven Musical Society, Who Has Accomplished Excellent Work in Bringing Music to the Tenement Dwellers of New York's Lower East Side

responsibilities, if it does not go to work unselfishly not alone to save the world but to reconstruct it, it will be simply a question of time when we shall have declared humanity to be unworthy.

If, however, we are true to our responsibilities we shall not institute that idle dream, communism, which is failing in Russia, but we shall institute an aristocracy, not an aristocracy of mere wealth, of inherited leisure and pleasure, but an aristocracy of great and noble workers—statesmen, scientists, inventors, poets and painters, sculptors and above all of composers and musicians.

We shall forget nationalism, difference of race, religion and shall remember that in the ultimate we are all humans on this earth and that our only salvation lies not in armaments and preparedness but in constructive, unselfish work, and above all in that altruism which whatever our faith, will make us lead the world in acknowledging and proclaiming the brotherhood of man.

At the close of his address, Mr. Freund received long-continued applause.

The latter part of the program consisted of the playing of Carl Goldmark's overture, "Sakuntala," by the orchestra. Mr. Tuckerman sang another group of songs consisting of Bostelman's "Sally Roses," Kramer's "The Great Awakening" and Morgan's "Robin Good-fellow." Miss deKlyzer sang "Sunset" by Russell, "Pale Moon" by Frederick Logan, "Twenty Eighteen" by Deems Taylor and "Hayfields and Butterflies" by Del Riego. The orchestra wound up the evening by a spirited performance of Tchaikovsky's waltz, "Dornroschen," and the Bacchanale from "Samson and

[Continued on page 17]

Chicago String Quartet

Fourth Season

Herman Felber
Carl Fasshauer

Robert Dolejsi
John Lingeman

Tour Direction—Carver Williams,
1625 Kimball Bldg., Chicago

Press Comment

NEW YORK RECITAL
at Town Hall, Feb. 9, 1922

Management, Music League of America, 8 E. 34th St., N. Y.

N. Y. Evening Mail—They play with a blending of temperament that made the music glow with a sedate light. We have not had too much satisfying chamber music this winter and the Chicago four were a happy invasion.

N. Y. Times—They are all young and zealous and play with spirit and intelligence.

N. Y. Globe—Precision and taste.

N. Y. Telegram—A very favorable impression. They are serious young musicians who play together admirably.

N. Y. World—A fine concert.

N. Y. Tribune—Possess a sense of style and play with a vivacity and freshness that held close attention. The Rimsky-Korsakoff was spirited and effective while their playing of Mozart had great clarity and animation. The sustained harmonies of the Franck, its delicate scherzo and larghetto were done with much beauty of tone and effect.

N. Y. Herald—Well worth hearing.

N. Y. Post—Smooth ensemble.

N. Y. American—The performance of Mozart was notable for fine nuance and shading, luscious tone and accurate intonation, co-operation well nigh faultless and a proportion that rarely intruded beyond the proper outline.

Ernest Schelling

Soloist
with St. Louis Symphony
Orchestra

Rudolph Ganz, Conductor
February 10th-11th

SCHELLING'S TRIUMPH AS PIANIST-COMPOSER

AMERICAN VIRTUOSO WINS ACCLAIM IN "FANTASTIQUE SUITE" WITH SYMPHONY

By Richard L. Stokes

Ernest Schelling, a romantic American personage with moustaches worthy of Jean Laffitte and the swarthy gauntness of a hero from a conte of Edgar Allan Poe, strolled to the piano yesterday afternoon during a Symphony Orchestra concert at the Odeon, and permitted a skein of fingers to flutter and dangle over the keyboard like unraveled strands blowing in a breeze. But the loosely streaming wisps at the ends of his arms contrived to snap down upon the keys with remarkable precision and vigor; so that the visitor, playing his own "Fantastique Suite" for pianoforte and orchestra, won as enthusiastic a reception as has been accorded to any symphony soloist this season.

Probably no American work has proved so extensive a globe-trotter as this "Fantastique Suite." Schelling has played it with the foremost orchestras of Europe and America. Performed for the first time in St. Louis, it won immediate favor as a work brilliant in its musicianship and yet easy of assimilation. It is worked out with a highly vivid sense of orchestral color as well as the idiom of the piano; in form and technique it is European of scholarship, and modern European at that; nevertheless the mood and feeling are American.

So persistent was the applause, for both the composition and its performance, that the final section was repeated.

—St. Louis Post-Dispatch.

SCHELLING CHARMS AS SOLOIST, PLAYING OWN FANTASTIC SUITE

AMERICAN PIANIST OFFERS MUSICAL DELIGHT IN TRULY AMERICAN WORK

By Harry R. Burke

Surprising how well the latter half of the program devoted to American composers bore up in contrast with the work of the masters who had gone before. Ernest Schelling's splendidly American "Suite Fantastique," in which the composer assisted as soloist at the piano, now played in St. Louis for the first time was a notable and brilliant feature of the program.

From negroid melodies Mr. Schelling has developed his themes in a beautiful and soundly American fantasy. His solo instrument is solidly bound into the orchestra with fine musicianship. To this reviewer the work has a brilliancy suggestive of Liszt. But it is as truly American as are "Dixie" and "The Swanee River." One as an American, rejoiced that Europe had heard this fine voice in real American music. Not until Mr. Schelling consented to repeat the final movement would the audience be satisfied.

In that brief work yesterday Ernest Schelling revealed himself as perhaps the most brilliant pianist one has heard this year. One warmed to the crisp, clean pianism, sparkling and brilliant, its tone glowing in beautiful depths. And one longs for an opportunity to hear more of it.

—St. Louis Times.

"FANTASTIC SUITE" BY ERNEST SCHELLING IS PLAYED BRILLIANTLY

There is no denying the interest the audience at the Odeon manifested yesterday afternoon in both the pianist and the rendition of his principal work. When this artist, of tall and gaunt figure, seated himself at the instrument, one instinctively felt that something quite out of the ordinary was about to ensue. And so, indeed, it did.

Schelling's "Fantastic Suite" is one of the best examples of visible music extant. The composer-pianist's imperturbable manner at his instrument, the certainty of his performance and the urge he exerts in getting the best possible support from his associates, are a source of delight to spectators and auditors.

—St. Louis Globe-Democrat.

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[Continued from page 15]

Delilah," which latter was one of the star pieces of the evening.

The auditorium was crowded to the doors by a large and appreciate audience.

The Work of a Musical Pioneer

Henry Lefkowitz, the conductor of the Beethoven Symphony Society, is also the director of the Workmen's Circle Music School, which was established some time ago to encourage the study and appreciation of music, to enable the children of those unable to pay the prohibitive price of tuition to study with sincere instructors, to afford musical entertainment, such as lectures, recitals, concerts, to all unable to pay for it.

Competent instructors only are connected with the Circle Music School, which is located at 143 East Third Street, corner of Avenue A. Monthly concerts, free to all, are given at the

school by the faculty, school orchestras and generous artists outside of the school.

In this work, Mr. Lefkowitz is continuing his labors for the uplift of good music on the east side of this city. Among the artists of note who have appeared at the concerts are Jean Scrobisch, the tenor who had engagements with Nikisch at Covent Garden, London; Clifford Worcester, pianist, and Samuel Polonsky, the violinist.

Max Persin of the Malkin School is in charge of the theory and harmony department. Occasionally lectures on the appreciation of music are given by Mr. Persin. Charles Levenson, author of many publications on violin playing, is in charge of the elementary violin classes. Individual lessons, at a non-prohibitive cost, plus careful tuition are the underlying principles of the institution, which we consider a most worthy character both in its intention and its execution.

R. W.

Tino Pattiera in Lynchburg Recital

LYNCHBURG, VA., Feb. 25.—Tino Pattiera, tenor of the Chicago Opera Association, was heard in concert in Lynchburg on the evening of Feb. 20, at the City Auditorium. His program, entirely in Italian, included arias from "Bohème," "Pagliacci" and "Carmen," and miscellaneous songs. The dramatic qualities, charming personality and smooth tones of the singer gained much applause. Fred Perssons proved an excellent accompanist. The concert was one of a series given under the auspices of the Women's Club of Lynchburg.

GERTRUDE B. MERRYMAN.

Local Artists Participate in Music Week Concert in Portland, Me.

PORTLAND, ME., Feb. 25.—Keith's Theater was crowded to the limit at the concert given on the afternoon of Feb. 20, in observance of National Music Week and under the auspices of the Rossini Club, B. F. Keith's Theater, and the

Evening Express Publishing Co. Governor Percival P. Baxter was present. The audience was warm in its appreciation. The program, which was arranged by the Rossini Club, was presented by local artists and organizations. Those taking part were Bertha K. Fenderson, Anna Carey Bock, Charlotte G. Roche; and an instrumental trio comprising Margaret Wilson Johnson, violin; Marion P. Horan, 'cello, and Howard Clark, piano. The Rossini Club Chorus, led by Mrs. McFaul, and a chorus from the Portland High Schools' Glee Clubs led by Raymond Crawford, were also heard. The program concluded with a number by a sextet composed of Mrs. Joseph W. Whitney, Mrs. Ernest J. Hill, Mr. Kennedy, Mr. Whitney, Mr. Stevens and Mr. Merrill.

A. B.

The Lieurance Complete Tour

LINCOLN, NEB., Feb. 25.—A mid-winter tour was recently completed by Thurlow Lieurance, composer-pianist, and Edna Wooley-Lieurance, soprano, with George B. Tack, flautist, as assist-

ing artist. Successful appearances were made under the auspices of the Music Study Club of New Philadelphia, Ohio; the Music Club of Independence, Mo.; the Business Women's League of Hastings, Neb.; the Music Club of Wichita Falls, Tex.; the Houston Choral Society of Houston, Tex.; the Wesley Mission Concert Course of San Antonio, Tex.; the Lady of the Lake College and Christian College at Abilene, Tex., and P. Davidson, a local manager of Georgetown, Tex. In each of these concerts Mr. Lieurance prefaced the program with remarks on the origin of the tribal melodies used in his idealized Indian songs, and analyzed each of the themes. Mrs. Lieurance presented for the first time her husband's song cycle, "From Green Timber," eight songs based on Chippewa themes and legends. The Lieurances are making arrangements to spend the entire season of 1922-23 in concert work, with a tour from Coast to Coast.

Thirty-four Years as Bandsmen

NASHUA, N. H., Feb. 25.—At the annual meeting of the Nashua Military Band, J. D. Tollas was re-elected president, Albert Lagasse, secretary and agent, and Andrew Drumm, bandmaster. The first two are the oldest active musicians in bands in Nashua. They joined the Second Regiment Band when it was transferred from Keene to this city under E. J. Copp thirty-four years ago.

New York Chamber Music Art Society Visits New Castle

NEW CASTLE, PA., Feb. 25.—A program of considerable merit was presented here by the Chamber Music Art Society of New York on Feb. 16 at the High School Auditorium. Deems Taylor's "Through the Looking Glass" and Cyril Scott's "Lotus Land" were featured on the program. The novelties were enthusiastically received. The concert was the third presented by the New Castle Concert Course promoters.

HELEN R. WESTLAKE.

Theodore Kittay, tenor, will be heard in recital at Aeolian Hall on March 9. He will have the assistance of Gottfried H. Federlein at the organ and Eugene Bernstein at the piano.

ARTISTS IN COMPETITION FOR THEATER ENGAGEMENT

Columbus, Ohio, Presents New Attraction for Music Week—Concert of Gaines' Music

COLUMBUS, OHIO, Feb. 21.—A Music Week will be celebrated in this city with a competition open to amateur artists of Columbus, to be held in Keith's Theater on Feb. 22 and 24. Ten local artists will be selected for the final contest for the E. F. Albee Prize, a contract to appear as soloist at the theater during the week of Feb. 27. Among the candidates for this event are Marian Morrey, pianist, and Wilbert Maddox, violinist. The musical public of the city has been invited to attend the concerts by W. W. Prosser, manager of the theater.

A program devoted entirely to the compositions of Samuel Richard Gaines, conductor of the Musical Art Society, was given in notable style by that organization in Elks' Hall on Feb. 16. The audience was large, and applause was continuously hearty. The soloists were: Mary Preston Beaver, soprano, and Mabel Dunn Hopkins, violinist. In the choral number, "Lullaby in Sorrow," the incidental solo was sung by Ralph McDall, baritone. Mrs. Hopkins played Mr. Gaines' Violin Concerto in A. Two of the choral works presented were prize works.

Alice Turner Parnell, soprano, was heard in recital before the Lecture Club on Feb. 13. The vocalist, who studied at the Royal Conservatory, London, is an artist and teacher in this city. Her program was most interesting. Gertrude Schnieder was the accompanist.

ELLA MAY SMITH.

RUTHERFORD, N. J., Feb. 24.—Mme. Nana Genovese has been authorized, at the request of the Caruso Memorial Foundation, to give concerts in Bergen County for that organization. A meeting was held on Monday last at the home of Mme. Genovese and a committee was appointed.

BRANFORD, CONN., Feb. 20.—Rose Bryant, contralto, sang in Library Hall on Feb. 9, delighting a large audience in a miscellaneous program.

An Appreciation Worth Having!

(From VICTOR HARRIS—Musician, Composer, Conductor)

Oliver Ditson Co.:

I have just finished reading the two volumes of Russian Songs edited by Ernest Newman and published by your house. I hasten to send you my heartiest congratulations on the extraordinary success and value of these two volumes. They are edited in the highest judgment and published in the sumptuous and tasteful effectiveness which are the distinguishing mark of all the volumes of the Musicians Library. I am proud to say that I possess all the many volumes of The Musicians Library and nothing would tempt me to refrain from adding every new volume of the series as it appears.

The Musicians Library as it stands is a liberal education in itself; in fact, a Complete Education to the student of singing, as well as to the public singer. It is the finest thing of its kind in the history of musical publications and I congratulate your house as well as the American public on the possession of so complete and satisfying a monument of your good taste and enterprise.

Faithfully yours,

VICTOR HARRIS.

New York, Dec. 26, 1921.

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—*New York Times*,
February 5, 1922



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LOS ANGELES HEARS WOMEN'S SYMPHONY

Seventy Players in First Program of Season—Recital by Werrenrath

By W. F. Gates

LOS ANGELES, CAL., Feb. 25.—Reinold Werrenrath, baritone, was heard in two programs recently at Philharmonic Auditorium by large audiences, in the Philharmonic course of concerts. His first recital, given on Feb. 16, well disclosed his artistry. The program represented varied schools of vocal composition, and the artist succeeded best in dramatic numbers.

The Women's Symphony, under the baton of Henry Schoenfeld, was heard in its first concert of the season at Philharmonic Auditorium, on Feb. 14. The Beethoven "Pastoral" Symphony was the principal number presented, to which

were added Elgar's Serenade, Grainger's "Mock Morris" Dance and Berlioz's Hungarian March. The orchestra, comprising about seventy women players, gave a good account of itself, evidencing the training of Mr. Schoenfeld. The soloist, George Walker, bass, sang a Schubert song, and "Honor and Arms," from Handel's "Samson." The artist has a fine voice, well schooled in the oratorio style.

Lester Donahue, pianist, and Estelle Heartt Dreyfus, soprano, were heard in recital at Trinity Auditorium, on Feb. 13, in conjunction with the Ampico reproducing piano. A large audience was present.

At its ninth pair of concerts the Los Angeles Philharmonic, on Feb. 17-18, presented the Mendelssohn music to "A Midsummer Night's Dream," and Debussy's symphonic poem, "Iberia." Walter Henry Rothwell conducted with his customary brilliancy.

Sylvain Noack, concertmaster of the

orchestra, was soloist, playing the Saint-Saëns Concerto in E Minor for Violin. Mr. Noack has become a great favorite with Los Angeles audiences by his virtuosity. His performance was brilliant in style and broad in tone.

Gabrilowitsch Acclaimed in Omaha

OMAHA, NEB., Feb. 25.—Ossip Gabrilowitsch gave a recital at the Brandeis Theater on Feb. 12, under the auspices of the Tuesday Musical Club, and was greeted by a packed house, the stage being so crowded that there was barely room for the artist. Encores had to be given after each group of solos.

EDITH L. WAGONER.

Cadman and Tsianina Start Tour of East and South

LOS ANGELES, Feb. 25.—Charles Wakefield Cadman, who recently completed a tour of the Northwest, left Los Angeles on Feb. 6 for concerts through the East and South. While in Seattle Mr. Cadman gave a radio recital which

was heard over the entire Rocky Mountain region. In the present tour, on which he will be accompanied by Princess Tsianina, Mr. Cadman will be heard in Jordan Hall, Boston; Canton, Ohio; at the University in Wooster, Ohio; New Orleans; Mobile and Birmingham, Ala., and El Paso, Tex. He will also appear in many smaller cities, returning in April to California, where he is booked for a series of concerts. On his programs Mr. Cadman will include music from his "Shanewis" and "Omar Khayyam" and his latest publication, a song cycle entitled "The Willow Wind." The poems of these three songs, "Moonlit Tears," "The Streams of Fate" and "Spring Longing," were written by Moon Kwan, a Chinese poet formerly resident in Los Angeles.

Dame Clara Butt, Kennerley Rumford and their assisting artists, Melsa, the Polish violinist, and Grace Torrens, accompanist, will appear in New York on the evening of March 26, at the Hippodrome.

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New York Recital

Aeolian Hall, Thursday Evening, Feb. 9, 1922



Photo by Morse

HERALD—Ashley Pettis, a young pianist, gave his first recital here last night in Aeolian Hall in a difficult program of classic and modern compositions. NOT OF THE STORMING, TEMPESTUOUS TYPE OF PLAYER, he held the interest of his many hearers by HIS BEAUTIFUL PIANO TONE TASTE, and POETIC FEELING.

EVENING WORLD—HE SCORNS THE DISPLAY OF TECHNIQUE, MERELY FOR ITS OWN SAKE, AND, MORE WISELY, SEEKS TO DISCLOSE THE COMPOSER'S MEANING . . . ENDOWED WITH GENUINE TALENT.

EVENING MAIL—A FINE MAJESTIC FIGURE ST. FRANCIS OF PAULA made walking on the waves in Liszt's composition, as played by Ashley Pettis last night at Aeolian Hall. There was TONAL BEAUTY and SPLENDID SHADING IN THE CHOPIN BALLADE in A flat, HEALTHY VIGOR IN BRAHMS' G minor rhapsody and an EXQUISITE TONE PICTURE IN DEBUSSY'S "Clair de Lune." De Grassi's graceful Prelude, dedicated to the pianist, had to be repeated.

TRIBUNE—ASHLEY PETTIS DISCLOSES HIS DEXTERITY AT PIANO RECITAL.

MUSICAL COURIER—FINE SYMPATHETIC TONE . . . REPOSEFULNESS SEEMED TO BE AT HIS COMMAND.

NEW YORK AMERICAN—His performance had nothing of the commonplace about it. He is a musician who evidently judges possibilities and effects conscientiously and presents his ideas clearly and carefully. He gave a SCHOLARLY PERFORMANCE OF BACH'S CHROMATIC FANTASIE AND FUGE, REVEALING THE INTRICATE POLYPHONY WITH CLARITY AND PRECISION.

CHICAGO MUSICAL LEADER—He has a CLEAR, CLEAN, LIQUID TOUCH, POISE and the APPRECIATION of the STRUCTURAL LINES of the COMPOSITIONS which one usually gets only from widely experienced artists. In these days of unending concerts given by young artists desiring recognition, it is a pleasure to record that a newcomer, ASHLEY PETTIS, MADE A COMPLETE SUCCESS.

SAN FRANCISCO CHRONICLE (Ray C. Brown)—HE IS THAT COMPLEX ENTITY—A ROMANTIC MODERN . . . HIS READINGS HAVE A ROBUST QUALITY . . . PETTIS HAS A DEXTEROUS TECHNIQUE AND COLORFUL TONE . . . Pettis has the qualities of this questing generation; he is ENFRANCHISED, ARDENT and ENTHUSIASTIC . . . His TEMPERAMENT is COMPACT OF POETIC FIBRES and he is ROMANTIC TO THE CORE. His PIANISM has TECHNICAL SOLIDITY OVERLAID WITH BEAUTY OF TONE.

PACIFIC COAST MUSICAL REVIEW—He played the Beethoven work (C Minor Concerto) with THOROUGH INSIGHT INTO ITS DEEPEST EMOTIONAL SENTIMENTS and his TONAL SHADING WAS ONE OF THE MOST DELIGHTFUL PHASES OF HIS PERFORMANCE. TECHNICAL FLUENCY and FACILITY combined with INTELLECTUAL PHRASING and INDIVIDUALISTIC CONCEPTION form the leading elements of Mr. Pettis' art.

SAN FRANCISCO EXAMINER (Redfern Mason)—Ashley Pettis is a man who in the words of Carlyle "HAS FOUND HIS WORK." MUSIC IS NOT A MERE MATTER OF SOUNDS TO HIM. I THINK IT IS THE SPIRIT OF GOD MAKING ITSELF MANIFEST THROUGH THE ART OF TONE.

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Photo by Matzene

MURATORE as Prinzivalle
in MONNA VANNA
NEW YORK, FEBRUARY 23, 1922

Muratore

Greeted at Manhattan
by Enthusiastic Crowd

Chicago Opera Tenor's First Appearance
Since Illness Results in Ovation; Sings
Superbly in "Monna Vanna."

—N. Y. Tribune.

"He has been called the successor of Caruso; rather should he be proclaimed the successor of Jean de Reszke."—N. Y. Eve. Post, Feb. 24, 1922.

"During the first of the Chicago Opera Company's five weeks in New York, its leading tenor had to be hurried to a hospital and operated on for appendicitis. Nothing could more eloquently attest the marvels of modern surgery than the fact that this tenor, Lucien Muratore, after an absence of less than four weeks, appeared last night on the stage of the Manhattan Opera House.

"When the curtain rose on the second act showing him seated at a table in his tent, there was such a frenzied outburst of welcoming applause that he (excusably) broke his rule of not acknowledging such an interruption; he got up, but did not bow. In appearance he did not show the effect of his illness. He sang with the fervor, the style, the refinement which affiliate him with the prince of tenors of the past. He has been called the successor of Caruso; rather should he be proclaimed the successor of Jean de Reszke. It was his last appearance here with the Chicago Opera Company; but not, it is to be most sincerely hoped, his last in New York. You should have heard the roar that went up after the second act had ended; it has been called the 'Muratore roar'; no other tenor of our day is thus frantically acclaimed."—EVE. POST.

"Following a speedy recovery from a matter of no less moment than an appendicitis operation, Lucien Muratore reappeared with the Chicago company as Prinzivalle in 'Monna Vanna' at the Manhattan Opera House last evening. 'Naturally enough, it was an evening of ovations. Mr. Muratore had his first when the curtains parting on the second act revealed him seated at Prinzivalle's table. Thereafter each pause in his singing was the occasion for at least a round of applause. After the second act the house rang for him with the acclamations of the multitude, especially when a huge wreath and a lyre of crimson roses nearly as tall as he were borne out and set beside him as he stood before the curtains.

"Never was the favor of an audience more richly deserved, for, without counting the courage that it must have taken to sing at all so soon after the sick-bed, Mr. Muratore was in good voice and sang with the mastery of style, the variety and intensity of expression, and the winning and heartfelt directness that mark his vocal delivery in its best estate. Dramatically his Prinzivalle is always a superb impersonation, and it never seemed nobler and finer than last night."—THE GLOBE.

"He had recovered from his operation for appendicitis. One would not have known that there had been anything the matter with him, so fully nuanced, powerful and resonant was his singing. There was unusual heartiness, not to say real warmth in the burst of applause that followed his first appearance in the opera, enough to interrupt the action until the tenor stepped from his role for a half minute and bowed."—NEW YORK EVE. JOURNAL.

"It was a great comeback for the French tenor, who four weeks ago only was forced to leave his associates in their early season here and submit to an operation. He showed little or no effect of his trouble physically, being as aggressive and as agile as ever. He started to sing with all his well known fervor. Prinzivalle, in this Fevrier lyric drama, is a fine role for him."—EVE. WORLD.

"When the curtain rose on the second act, disclosing the Florentine captain in his tent, applause swept the house, continuing for fully a minute.

"Then the famous tenor stood up and bowed.

"Vocally, however, Signor Muratore proved to be in excellent form; in better condition, indeed, than before he was stricken. The timbre of his voice rang true. The timbre was exceptionally mellow and vibrant."—NEW YORK AMERICAN.

"The togs and vocal score belonging to Captain Prinzivalle, fitting Muratore in most becoming manner, the role has taken place among the best of his creditable list. His voice last night showed none the worse for the physical and mental strain he has recently undergone and he appeared thoroughly at ease in his native tongue and the typical French school of modern music."—MORNING TELEGRAPH.

"Mr. Muratore was loudly greeted at his first appearance, which is in the second act, and was obliged to break away from the dramatic picture to acknowledge the applause. He was likewise much applauded in the later progress of the opera and was summoned with the others before the curtain. His recent

hospital experience seemed to have had little appreciable effect upon his voice or his acting. He used his voice with finely artistic effect and dramatic potency last evening; while his impersonation of Prinzivalle was superbly fashioned in impervious power, passion and tenderness."—NEW YORK TIMES.

"Without doubt Lucien Muratore was the hero of the evening at the Manhattan, where, as Prinzivalle in 'Monna Vanna,' he made his first appearance since his operation three weeks ago, shortly after his appearance with Miss Garden in 'Carmen' on January 28. Every seat was sold, while rows of standees endured subway conditions and a torrid atmosphere and others vainly tried to force or insinuate an entrance. One may have wondered, in view of the Chicago Opera's proverbial ill-luck, whether something would not happen at the last minute, but all apprehension was dispelled as the curtain disclosed Mr. Muratore in the second act and the orchestra halted during the applause. He showed no signs, to be seen or heard, of his recent ordeal. He sang superbly, with strength and apparent ease. His tone was clear and rich; strong, but with perfectly modulated color and shading, varied as the situation demanded. His diction was perfect, requiring no libretto to follow. Bursts of applause greeted his high notes, while the ovation at the end of the act suggested a political convention."—NEW YORK TRIBUNE.

"M. Muratore's indisposition was not one of the ordinary congested vocal chords or three days cold of opera singers. It was appendicitis and the eminent tenor had to be put into an ambulance, hustled off to a hospital and subjected to an operation, just as if he had been one of Dr. Frank Markoe's patients in the days of the golden past.

"But last evening M. Muratore and 'Monna Vanna' were restored to the stage amid paeans of joy from a large audience. When he was seen at the table in the tent on the rising of the curtain on the second act there was applause, which was speedily hushed in order that the opera could go on. There was applause after each of M. Muratore's important passages in the act, and after the fall of the curtain he was recalled many times. He was also recalled after the opera.

"There was nothing in his singing or acting to betray the fact that he had just emerged after a surgical operation.

He seemed to have his usual vocal vigor and, although perhaps he did not stride about the stage as much as usual, he was sufficiently free in movement to make his action seem thoroughly spontaneous. It does not seem necessary to comment beyond this on his Prinzivalle. It is a well known impersonation and will remain a pleasing figure in the memories of opera goers."—NEW YORK HERALD.

"One of the finest ovations that any operatic singer has received in New York in recent years was paid to Lucien Muratore last night when he appeared in the role of Prinzivalle in Fevrier's 'Monna Vanna' at the Manhattan Opera House. Only four weeks ago he was operated on for appendicitis. But his recovery was so speedy and so complete that he was able to sing with nearly all of his old time vigor. Solicitous friends in the audience sat uneasy in their seats for fear that he was not entirely well, but he sang admirably and acted the role as only Muratore can."—EVE. TELEGRAM.

"The great French tenor, who was making his first appearance on the stage since his recent operation, received a thunderous reception from a picked house. As the curtain fell after the second act he was greeted by a storm of applause and cheering that was not stilled until after he had taken recalls without number and had been the embarrassed recipient of an enormous wreath and an equally gargantuan floral piece.

"It was an evening of ill-repressed excitement throughout. The audience was so obviously waiting to welcome Muratore back that the first act, in which he does not appear, closed with only a few perfunctory handclaps. When the curtain rose for the second act, showing him as Prinzivalle, seated in his tent, the applause was so insistent that the progress of the opera had to be halted until he had bowed his acknowledgments.

"Under the circumstances it would hardly do to scrutinize Mr. Muratore's singing too closely. His electing to appear at all, so soon after his illness, was an act of almost foolhardy courage. His acting was as graceful and compelling as ever. Historically he did not seem to spare himself at all. His voice was glorious, as it always is."—NEW YORK WORLD.

Management: HARRY and ARTHUR CULBERTSON
Aeolian Hall, New York

4832 Dorchester Ave., Chicago

IRENE WILLIAMS

Soprano



Irene Williams' lovely voice, her superb diction, her splendid musicianship, as well as her beauty and charm have won for her the prima-donna role in Mozart's "Cosi Fan Tutti," which will be seen on tour next season.

Before and after the tour, Irene Williams will be available for recital and oratorio engagements.

A few dates for this Spring are still available.

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Catalonia Has Most Musical Public in World, Believes Mme. Graziella Pareto

(Photograph on front page)

SPAIN, especially Catalonia, possesses the most musical public in the world, according to Mme. Graziella Pareto, the Spanish coloratura soprano, who made her American debut with the Chicago Opera Association in "Traviata" this season.

"All Catalonia is musical," said Mme. Pareto, in speaking of her country. "Nowadays I myself am practically a visitor in Spain, because I am away so much. But each time I return the musical potentiality of the country seems more apparent. There is not a woman in all Catalonia who has not a good voice, and all of them know the most complicated arias by heart. All the working people, even the cooks and the maids, are forever singing as they work—and you generally discover it is some German or Italian arias they are trying to interpret."

"Besides this there are many great talents in Catalonia, of whom persons outside Spain never hear. They seem to lack the desire for *réclame*, and hence their genius is known only to their fellow-countrymen, but we have our fine composers and musicians. And then, of

course, we have our wonderful background of folk music—every section of Spain has its own music, distinct and peculiar to itself, all brilliant and colorful, especially in the Basque country which has a particularly individual expression."

Mme. Pareto is, in her training, a product of Italy, having studied with Vidal in Milan and with Sibella, whom she later married. Her appearance with the Chicago forces in "Traviata" and in "Lucia," follow a successful career in Europe. Since she made her debut as *Micaela* in Barcelona, closely followed by her *Lucia*, which has remained one of her best rôles, Mme. Pareto has been heard in practically all the opera houses of Spain and Italy, as well as in Budapest, Stockholm, Odessa, Kief, London, Mexico City and elsewhere.

Although engaged for the Chicago tour, Mme. Pareto will not accompany the Chicago forces, as none of the operas on her repertoire are to be presented. Instead she will remain in the East, continuing her concert engagements which were auspiciously opened by her appearance in the Biltmore Morning Musicales recently. Following her season, she will visit her mother in Barcelona, probably returning here next year for the Chicago opera season, should the organization brave the present difficulties.

Alberti Completes Tour

A concert tour with Renato Zanelli, baritone of the Metropolitan Opera Company, and Grace Wagner, soprano, has just been completed by Sol Alberti, New York pianist and coach. Mr. Alberti was heard in the concerts of this tour as assisting artist and accompanist in about a score of cities on the Pacific Coast.

Sevasta Makes Hundred Appearances

Since opening his tour on Oct. 5, Philip Sevasta, harpist, has made ninety-eight appearances. Four months' engagements are booked ahead for him. Starting in Ontario, he has so far appeared also in Pennsylvania, Ohio, Indiana, Michigan, Kentucky, Missouri, Illinois, Wisconsin, Iowa, Nebraska, Colorado, Kansas, Oklahoma, Texas, Louisiana, Arkansas and Tennessee.

"Evening Mail" Concert at Woodside

WOODSIDE, L. I., Feb. 25.—At the concert given here last evening under the auspices of the *Evening Mail*, a success was scored by George Wichner, violinist, an artist from the studio of John Heibel, of New York. Mr. Wichner's well-chosen program included the Ballade et Polonaise of Vieuxtemps, the Auer-Drigo "Valse Bluette," Nachez's "Gipsy Dance" and the Second Mazurka of Wieniawski. Lillian Rosenthal, a pupil of Boris Feibish, was his able accompanist.

Princeton Choristers Give Newark Concert

NEWARK, N. J., Feb. 27.—The Princeton University Choristers, conducted by Alexander Russell, gave a concert in the First Presbyterian Church on the evening of Feb. 20. The program ranged from a Fourth Century hymn to present-day Princeton songs, and included several

delightful folk-numbers. Mr. Russell's organ solos gave great pleasure to his auditors, many of whom recalled the time when he was organist of the First Church. The concert was the first given here by the college organization, and will probably pave the way for future concerts of a similar nature. The auditorium was completely filled.

PHILIP GORDON.

John Barnes Wells, tenor

again wins a big success in Albany, N. Y. (his fourth appearance there in 2 years!!!)



William H. Haskell, in the Albany Knickerbocker Press, Feb. 15, 1922.

"John Barnes Wells comes near to being a sort of American musical institution. One feels that if Booth Tarkington's prose, George Ade's humor spirit, a dash of Lincolnian humanity, and just a bit of Riley pathos could be merged with the older, classic mood, and the whole transplanted into music, it would suggest the John Barnes Wells who impresses the average audience. His metier is so broad and his facility in all its ranges so graceful that he is a sort of vocal Esperanto—a translator of a universal musical tongue. He was most generous last night, but he always leaves you hungry for more."

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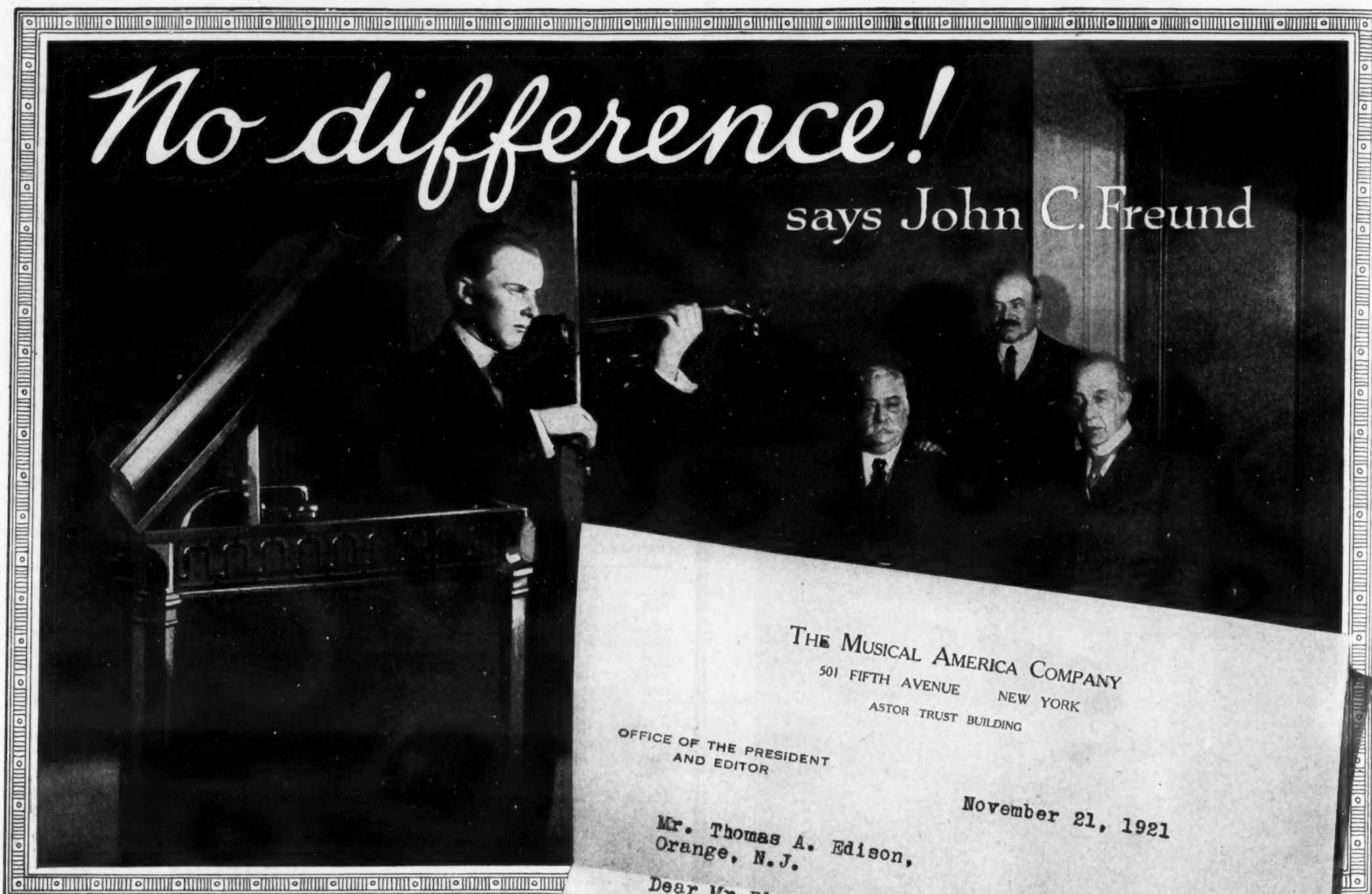
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Studio: 603 Carnegie Hall, New York

(Appointments by letter requested)

"I consider his Symphony a work of unquestionable merit."

FREDERICK STOCK



From actual photograph. Mr. Freund seated right, Mr. Flechter left, Mr. Volpe standing. The instrument an Official Laboratory Model, Chippendale.

VASA PRIHODA'S New York Recital, given October 16th, in Aeolian Hall, before a crowded auditorium of music devotees and music critics, enthroned this youth as one of the superlative violinists of the century.

John C. Freund, who wrote this heartfelt tribute to Mr. Edison for perpetuating Prihoda's genius, is editor of "Musical America" and president of the Musical Alliance of America,—one of the grandest figures in American music.

His colleagues are Victor S. Flechter, the recognized authority, in America, on violins and violin-tone; and Arnold Volpe, one of the best-known violinist-conductors. These two experts substantiated all that Mr. Freund said.

Men, who have devoted their lives to the cause of good music, acknowledge there is no difference between the original performance of the artist and its Re-Creation by the New Edison.

VISIT your Edison dealer, and compare Prihoda, on the New Edison, with any violinist who records for other phonographs or talking-machines.

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OFFICE OF THE PRESIDENT
AND EDITOR

November 21, 1921

Mr. Thomas A. Edison,
Orange, N.J.

Dear Mr. Edison:

I came away from the Prihoda recital with that feeling that I had been taken out of the toil and toil of life into the spiritual --which only the works of the masters rendered by a genius can produce.

When the recital was over, I was present at a tone-test in which Prihoda's actual playing was compared with its Re-Creation by the Edison Phonograph. I was astounded to find that I could not tell when Prihoda was playing or when your phonograph was playing.

As one who has watched the gradual evolution of the reproduction of music, vocal and instrumental, let me compliment you on the progress you have made, and add the hope that you may be inspired to still greater accomplishment in a work which means so much for the happiness of mankind.

Very truly yours,

John C. Freund

JCP. CS

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The NEW EDISON

Musical America's Open Forum

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Monotonous Programs

To the Editor of MUSICAL AMERICA:

As an inveterate concert-goer, I should like to ask why there is so little variety on concert and recital programs. Every season there is a "run" on some piece or other, or, as a matter of fact, quite a number of pieces. I can't tell you how many times I have listened to Beethoven's Sonata, Op. 111, this season, or to the Schumann Fantasia, Op. 17. If I go to an orchestral concert, it's ten to one that I shall hear either the "Pathétique" symphony or the Franck D Minor! Now, I am exceedingly fond of these works, but I don't want to hear them over and over, and when two orchestras, one of them, perhaps, a visiting organization, plays a symphony which another has played the same week or the week before, the thing becomes tiresome.

With singers there is even less excuse, yet they are the worst offenders. I wonder if it is because they all think they can do it better than the other fellow?

Whatever the reason, in the words of a great writer, New York's concert programs certainly exhibit "a damnable iteration!"

K. M. W.

New York City, Feb. 27, 1922.

The Color Organ

To the Editor of MUSICAL AMERICA:

Since your magazine has shown such an intelligent interest in the subject and such knowledge of my work, (its article last April having been widely quoted and copied by first-class periodicals of the country) will you please let me "wonder" in your column.

I wonder. Do you suppose it tells its own story that our name is about the only one deliberately left out when there is a painstaking mention of those who since the time of the ark (before electricity and the Tungsten lamp made possible a fluid control of light) sought in some way to play with light. Does this leaving out tell its own story? Do they know that we and we only are the originators of the idea of playing with light intensities and their color, for purposes of emotional and abstract expression in time succession? An examination of the existing patents will clearly show this to be so.

In the *Theatre Arts Magazine*, issue of January, 1922, is a beautifully written article by Stark Young called "The Color Organ" in which, from title to the finish, inaccurately applied idiom and words, though meant to give accurate impression, becloud and confuse the issue. To one, expert in the subject, Mr. Young's prompter seems to be, under cover of a smoke shield—or is it steam shield?—attempting to leave his own ground in order to enter into that of another. We would be doing ourselves a sore injustice did we allow him to arrive without protest where he does not belong.

In a recent issue of the *Freeman*, Mr. Reisenberg correctly labels Mr. Wilfrid's performance as futuristic painting. That's where it should honorably stay. That is where it does stay except for the verbal camouflage which conspicuously in Mr. Young's article and its quoters accompanies it.

With one exception, Mr. Wilfrid's achievement so far sticks to the field of painting. It is not a color organ. It is a colored shape and form organ. It does not use the rhythms of the arts of succession. Shapes and forms manifestly interfere with this use. It cannot "flood an entire auditorium" with fluid light intensities and color without departing from the field belonging to it. It expresses emotion as painting expresses it and not as an art extended into time.

Anybody is welcome to paint. We included form of this kind in our public performances in 1911 and 1914. (It is too bad that dyes fade in front of a lamp. Really wonderful paintings should not be put on with perishable material.) It is quite another thing to use light intensities and their color in the timing of the arts of succession, for purposes of emotional and abstract expression!!

MARY HALLOCK GREENEWALT.
New York City, Feb. 25, 1922.

More Opera in America

To the Editor of MUSICAL AMERICA:

The account on the first page of your current issue, of the projected symphony orchestra to be shared by New Orleans, Atlanta and Birmingham, almost automatically suggests the question of why something of the sort is not done in the operatic line. Andreas Dippel, I believe, has a project of the kind afloat but it will, apparently, cover only a limited territory. Why cannot groups of cities throughout the United States get together and have opera companies of their own and no longer be dependent upon traveling organizations or single, fly-by-night performances by the Metropolitan or the Chicago organizations? America is very fond of tooting its own trumpet and of recent years much is said about the pouring into this country of the artistic treasures of the Old World, yet while most European cities of a population of 100,000, and many with far less, have their own opera companies, America boasts of only two resident companies and only one traveling company of any stability.

Since the war, columns have been written about the moving of the center of music from Europe to New York, the immigration of all the best European teachers to America, and the consequent folly of American students going abroad to study. Now, while I do not question the advisability of keeping our youths and maidens as near home as possible during their student years, is anything particular to be gained in the matter of study or indeed by their studying at all if they have no field for exploiting their abilities after they have been trained?

There are now "at liberty," to use the theatrical phrase, in this country, many hundred talented, routined, fully equipped American singers who can find nothing to do in their own land because there are only three opera companies here in a country of over 100,000,000 inhabitants, and these companies are mostly composed of foreigners! And furthermore, the men cannot live decently nor the women honestly on the salaries paid in Europe at the present time.

Prophets, also singers, are not without honor save in their own country, but

our young singers will have to go to Europe to get jobs until there are more than three opera troupes in the United States.

Philadelphia, Pa., Feb. 20, 1922.

More Gilbert & Sullivan

To the Editor of MUSICAL AMERICA:

I was interested in the letter in your last week's issue, signed "Bach Fan," in which the writer deplored the lack of Bach. He is not the only person with a grievance nor is Bach the only neglected composer.

What about Gilbert & Sullivan? Since the disbanding of the Society of American Singers not a note nor a word of these delicious works have we had in this great and glorious city. Why this whichness?

Now, I take it that Gilbert & Sullivan's operas are as much a part of our musical heritage as Bach's motets. I, personally, don't care for Bach. He is beyond me and I know my limitations and I refuse to pretend. But the music and the texts of the great Savoyards "have been my meat, day and night," and while I can still enjoy playing and reading them, it's not quite the same thing.

It cannot be that these works are an unsafe risk and there must be enough devotees to make a season "go." (London is having a veritable banquet of G. & S. fare), so, why, oh why, do we have to languish without "The Mikado," "Patience," "The Gondoliers" and all the others when of their success:

"There is no manner of doubt,
No possible, probable shadow of doubt,
No possible doubt whatever!"


"ROSE MAYBUD."

New York City, Feb. 26, 1922.

Raising the Russian Veil

To the Editor of MUSICAL AMERICA:

May I not tell you how greatly I am enjoying your series of articles on music in Russia during the recent and the present difficult times in that ill-fated country? I had the advantage of several trips to Petrograd during the old régime, and one to Moscow, and one of the terrible thoughts during the dark months when little or no authentic news came through was that Russian music was at a standstill.



Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Concerning Mabel Garrison

Question Box Editor:

1. Is Mabel Garrison singing at the Metropolitan this season? If not, when was her last appearance there? 2. Of what nationality is Miss Garrison?

J. W.

Pittsburgh, Pa., Feb. 19, 1922.

1. Miss Garrison, though still a member of the Metropolitan, has not sung there this season, having retired from public life until next November. Her last appearance at the Metropolitan was as "Lucia" at the Saturday matinée, Jan. 22, 1921. 2. Miss Garrison is an American and a native of Baltimore, Md.

???

Texts of Arias

Question Box Editor:

I should be glad to help out your correspondent who wants the texts of arias. I have about 750 records and on the envelopes I have pasted the foreign texts and English translations. If your correspondent will send me a list of the arias he wants and the singers' names, I shall be glad to share the joy my records give me by supplying such words as I can.

LOUELLA D. EVERETT.

Boston, Mass., Feb. 26, 1922.

We publish Miss Everett's letter with thanks for the benefit of readers of the Question Box wanting texts of arias. Miss Everett's address is: Room 35, 107 Massachusetts Avenue, Boston, Mass.

The Koto

Question Box Editor:

Can you describe for me the Japanese koto?

T. V. T.

Quebec, Feb. 25, 1922.

The koto is a thirteen-string instrument something like a zither. The strings are of silk and the sound box is oblong and arched. Each string has a separate bridge by means of which the instrument is tuned, the chromatic tones being formed by pressing the strings behind the bridges.

???

Pronunciations

Question Box Editor:

Please publish the correct pronunciation of the following: 1. Chaliapine; 2. Prokofieff; 3. Muratore; 4. Snegouro-tchka; 5. Kerekjarto; 6. D'Alvarez; 7. Seidel; 8. Ivogün; 9. Gigli; 10. Godounoff; 11. Diaghileff.

S. M. G.

Oakland, Cal., Feb. 22, 1922.

1. "Shawl'-yah-phen"; 2. "Pro-kó-fee-eff"; 3. "Mew-ra-tor" ("A" in second syllable as in "bat"); 4. "Snyeg-goó-rawtch-kuh"; 5. "Kay-rekk-yahr'-toe"; 6. "Dal-vah-rays" (First syllable rhyming with "gal"); 7. "Sigh-dell"; 8. "Éé-voh-ghin" (Last syllable rhyming with "sin"); 9. "Djeel-yee"; 10. "Gaw'-doo-noff"; 11. "Dee-a'-gheel-yeff."

The Western World has only had glimpses of Russian music when it was brought to them, but to one who has heard it on its native heath and loved it, it is comforting thought to know that the terrible upheaval has not destroyed this unique and wonderful art.

I look forward from week to week to Mr. Glebov's articles, and I hope that there are to be many more of them. My thanks to you!

GEORGE S. TAYLOR.

Philadelphia, Pa., Feb. 25, 1922.

Platform Manners

To the Editor of MUSICAL AMERICA:

Is there any excuse for concert artists reprimanding their accompanists during recitals? It does not seem as though there could be, and yet twice this season I have seen the thing happen. The first time was when a French prima-donna, once the queen of the Metropolitan, literally shook her finger in the face of the artist at the piano, who, by the way, happened to be one of the very best in America. The other was recently when a young girl violinist, new to the New York public, after turning impatiently to her accompanist, said, loudly enough for her audience to hear, "Faster! Faster!"

Now, it seems hardly possible that any accompanist who could play well enough to appear at all should need to be admonished thus in public, like a naughty child in a trolley-car, so the obvious conclusion is that it was done in order to conceal some slip of the singer and the violinist. Such things have been known to occur. I noticed also that the French singer at her later appearances did not have the same accompanist though he still continues to appear with many of our most prominent artists.

"NOBLESSE OBLIGE."

New York City, Feb. 25, 1922.

The Syracuse Orchestra

To the Editor of MUSICAL AMERICA:

We certainly appreciated your editorial on the Syracuse Symphony and what the Keith Theater is doing to make this possible. We have the personnel of the orchestra completed, about sixty-one players. Dr. William H. Berwald is the conductor and the men are tremendously enthusiastic about his work.

I consider that the successful bringing together of this orchestra is one of the direct results of the wonderful work Mr. Freund did here a few years ago, talking before so many musical societies, high schools, etc. In fact, Syracuse has had a perceptible impetus since that time.

While the Music Memorial Hall project as suggested by Mr. Freund has not yet finally developed, I believe that the success of the orchestra may be the rallying institution around which the hall could be built. We have this in mind and are working to this end.

MELVILLE CLARK.

Syracuse, N. Y., Feb. 25, 1922.

The Case of Heifetz

To the Editor of MUSICAL AMERICA:

What a wonderfully made man of balance is Mephisto. Always I look at his letters first in opening MUSICAL AMERICA.

I heartily appreciate his letter of Jan. 28, regarding the failure of Jascha Heifetz to keep his engagement in Erie, as I was one of the sufferers. It was a very stormy night, a long trip, no reward at the end and there were sixteen in our party.

The Armory in Cleveland, where I first heard Heifetz, did not compare as to cleanliness and order with the Erie Arena, which was new and dainty in its dress of blue and white. My sympathies were wholly with Mrs. Eva McCoy, the local manager in Erie; no word was given her until 6 p. m.

I simply could not teach without MUSICAL AMERICA. You cannot imagine what such a weekly paper means where a musical atmosphere is almost entirely lacking. But we are trying to struggle bravely along with two good supervisors and the trips to larger cities.

I teach Piano, History and Harmony in the Conneaut High School as a private teacher and that has helped wonderfully as an incentive to the work.

LISBETH POND HATHAWAY.

Conneaut, Ohio, Feb. 24, 1922.

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NEW YORK, MARCH 4, 1922

AN OPPORTUNITY FOR THE WEST

SINCE it is the West and particularly the Pacific Slope that will profit from the decision of the Chicago Opera Association to abandon its New York visits in favor of an annual tour, the possibility of one or more of the Pacific cities joining hands with Chicago in underwriting the Chicago company suggests itself. A way might be found that would make the long tour much less of an adventurous gamble. San Francisco, Los Angeles or Seattle might do something more than provide a guaranty for local engagements. If one or more of these cities had a proprietary interest in the company, the whole music life of the Coast probably would be stimulated beyond measure.

The Chicago-Philadelphia arrangement had to be abandoned. But that, of itself, need not spell failure for a Chicago-San Francisco combination. There are still many guarantors to be enrolled to complete the 500 needed in Chicago, if the company is to hold its place as one of America's greatest cultural factors. Why should not a considerable number of these come from other cities that will share in the bumper of benefits, if the present plans of the Association are carried out?

STAGE "PROPS" AT RECITALS

FOR reasons that scarcely need to be argued, the use of various lighting effects and stage properties at recitals is not to be encouraged. The costume recital is, of course, an exception, but experience has shown that only a little has to be done to it in the way of employment of stage settings and lighting devices to convert it into a per-

formance savoring of vaudeville or the revues. Operatic fame enables some artists to step beyond boundaries that others must punctiliously keep within. It is one thing for Emma Calvé to appear on the concert platform in a costume that corresponds with no mode of the day and act out her numbers as if she were behind the footlights of lyric drama; and quite another for a débutante, making her first bid for recognition as a singer, to attempt similarly to convert a song recital into something entirely different.

Aside from the question that modesty—or, if we must be cynical, a show of modesty—becomes the newcomer, the expense in departing from the rule of an unadorned platform presents a question in which something more than good taste is involved. Recitals are costly enough as it is. In possibly eight in ten, the box office receipts fall short of the outlay involved for the rental of the hall, the printing of advance leaflets, programs, tickets, advertising, etc. In altogether too many instances, as it is, the recitalist is in the position of the speaker who takes the tip to "go hire a hall." He or she is paying for the privilege of being heard.

To go further and spend a considerable sum on various stage appurtenances, is, to say the least, to set a bad precedent. There is always the danger that an innovation will become a craze and nothing could be more regrettable than to have the horde of débutantes vying with one another in attempting to make their recitals "unique" or "different." After all, it is good singing or good playing that, alone, is important, and one need not be churlish to have almost a feeling of resentment when the ushers go down the aisles loaded with floral tributes for a particularly immature or amateurish mediocrity. Too often, the very lavishness of these floral gifts prompts the question as to who pays for them. Ability to foot the bill for special curtains, draperies, unusual lights, and various details of *mise-en-scène*, as well as for self-sent flowers, does not, of itself, react favorably on the recitalist's artistic status.

OPERA FOR EVERYBODY

THE announcement that Milton Aborn is again considering giving two-dollar opera is one that is of greater significance than might at first be imagined. The Metropolitan, with its superb performances, has the defects of its good qualities and there are many persons who scorn cheap opera with anything less than world-famous stars, and these are they who should pause and give a thought to the matter. Someone has said that the appeal of great names on an opera program is the fact that a person can say afterward: "Yes, I heard So-and-So in 'Manon'." In other words, it is less the opera than the singer that makes the impression.

For the serious student, however, the main point is to become familiar with the operatic score and it is obvious that this can be done as well at a performance that costs two dollars as at one that costs seven-seventy, or, to put it in terms of the student pocket-book, you can hear four operas, seated, for what it costs you to stand through one. As far as the personnel of such a company is concerned, nothing is easier, for New York is crowded with singers who have already honorable careers to their credit and others capable of carving such careers.

One lion in the way is the reconciling of the appalling cost of the orchestra due to union prices, with the two-dollar scale of prices for seats. Almost unavoidably this will result in orchestras of small proportions and, which is more serious, fewer rehearsals. This, however, is a problem for Mr. Aborn to solve. The question of language is unimportant. The music's the thing and one can learn a score whether it is sung in English or Volapuk. If the exigencies of the case require a small orchestra and insufficient rehearsals, it will be regrettable, but the main issue is that we have opera and that we have it more abundantly.

PRESUMABLY, a conductor brings an orchestra to its feet to share in applause because a work has been exceptionally well played. Like any other tribute, this becomes a meaningless formality if it is too often done. Of late, it has seemed the rule rather than the exception for the man with the bâton to wave the musicians to a standing position and then shake hands with the concertmeister. New York expects its orchestras to play well. Recognition of something unusual is always in good taste, but the unusual ceases to be unusual if it happens every day, and a compliment is scarcely a compliment if it comes as a matter of course.

Personalities



Photo by Edwin F. Townsend

An Exponent of the Art of Vocal Color Taking a Bit of Exercise with the Paint Brush: Percy Rector Stephens, New York Teacher of Voice, Proves His Prowess as Artist in Applying a "Coat" to His House

Whether his encounter with linseed oil and white lead was a bona fide job or an exceedingly temporary diversion, Percy Rector Stephens seems to have been photographed in a moment that contrasts strongly with the usual employment of a busy pedagogue. Mr. Stephens' New York studio presents ordinarily a scene of great industry. A number of his former pupils are among the better known soloists of the country.

Didur—Eva Didur, daughter of the well-known bass of the Metropolitan, will sing *Margherita* opposite the *Faust* of Aureliano Pertile at La Scala, Milan, in the latter part of this month. Miss Didur, who studied with Mme. Ciaparelli-Viafora, New York teacher of voice, was personally selected by Toscanini for this rôle.

Bryars—An impromptu reception which followed the concert given by Mildred Bryars, contralto, recently at St. Thomas, Ont., almost proved disastrous to the artist's engagement of the following day. The train whistled many times, and was delayed by a special act of grace, to enable Miss Bryars to dash into it, as it started, for her next concert at Fredonia.

Koshetz—Nina Koshetz, soprano of the Chicago Opera Association, who recently created the rôle of *Fata Morgana* in the world première of Prokofieff's "Love for Three Oranges," and who has since been heard in the same part in New York, is a composer as well as operatic artist. At a recent recital in Orchestra Hall, Chicago, Miss Koshetz presented her own arrangement as a song of a Chopin Etude in E Minor. A number of original songs by Miss Koshetz were also given.

Fanning—"Seek and ye shall find" might be the motto of a certain girls' collegiate establishment in a certain Tennessee town. A custom dating from an occasion on which Cecil Fanning, the baritone, was presented with the "key of the city" on the event of his appearance in recital, and on his departure presented it to the senior class of the institution, has been an annual game of "hunt the key." Sentimental significance is said to attach to this event of turning the relic over to the next highest class, for the girls enclosed the object in a cedar heart-shaped box, which is now known as "Fanning's Heart."

Luchese—To be the recipient of a loving-cup from members of the chorus was the good fortune recently of Josephine Luchese, coloratura soprano of the San Carlo Opera Company. It was during the organization's engagement in San Francisco, on the occasion of its presentation of "Lucia," when the young artist had been compelled to repeat a portion of the Mad Scene. The curtain was raised, and in view of the audience, Josef Marchand, who had been delegated as spokesman by his fellow-choristers, made the presentation. The cup bears the inscription: "To Our Little Song-Bird, with Best Wishes for Her Continued Success."

Siloti—The orchestra room at Carnegie Hall, New York, was recently the scene of an interesting ceremony, when Alexander Siloti, eminent Russian pianist and composer, a pupil of Liszt, was made an honorary member of the New York Symphony. Mr. Siloti appeared as soloist with the orchestra several times during its January tour. As an expression of the esteem in which he was held by the members of the organization, it was determined to present him with a resolution, signed by the orchestra personnel, conferring upon him a life membership, *honoris causa*. The presentation took place after the concert of Feb. 16, and was made by George Barrère.



By
Cantus Firmus

Neighbors vs. Music Studio

THE New York papers are replete with accounts of a police court dispute between residents of the Murray Hill section and certain teachers. Admitting that fearful sounds originate in such places (particularly in studios where the sign reads, "The Only True Bel Canto Method"), we must deny that musicians are noisier persons than ordinary mortals.

Vocal teachers and musicians in general do not usually keep the talking machine and automatic piano in action after 11 p. m. Ordinary citizens are ruthless in this respect; musicians are sensitive souls and are almost invariably considerate of their neighbors, except, of course, incipient tympanists and cornetists, but these are in a class apart and perhaps cannot be termed human beings.

The next time you are haled to court you may cite these lines to prove that you are an inoffensive, God-fearing, quiet-loving citizen; Lord knows you'll need evidence.

A PITTSBURGH pastor of the Roach stripe is trying to protect his pure metropolis from the outrages of a "Salome" performance. However, as several newspapers have failed to use the clerical guy's name in speaking of the "campaign" we suspect that he will absent-mindedly drop his great moral effort.

Dear Cantus Firmus:

Possibly the following, culled from Dame Clara Butt's scrapbook on her present Canadian tour, may amuse you: Dame Clara Butt, who is at present on a Canadian-American tour en route from Australia, relates with great glee many incidents which have occurred to her party on the Australian tour just concluded. In her scrapbook is to be found the following "critique" culled from an Australian paper the morning after a concert given in a small bush town. It is to be commended to all critics whose supply of adjectives is beginning to run short:

"Squallers, squawkers, piano-garroters and violin assassins—and there are many of these miscreants in this city who are earnestly entreated to visit His Majesty's Theater on Tuesday night, if they have not done so already. There they will get an invaluable series of lessons in how to sing a song without screeching or gabbing, how to play the piano without murdering the instrument, how to accompany a song without drowning it, and how to fiddle without imitating the frenzied howls of a tomcat with its head stuck in a salmon tin.

"The Butt-Rumford concert company can honestly be praised. Altogether it is a splendid show, and if the squallers, squawkers, screechers, piano fiends and gut-garroters aforesaid will take the advice herein given, a tympanum-tortured public will be eternally grateful."

Edmonton, Alberta, Feb. 15, 1922.

Even Composers Have Their Sorrows

THE ups and downs of the composer are not all mere matters of notation. He makes ordinary human sacrifice seem a sportive affair. We refer to our home product. With one-half of one per cent of the population egging on old U. S. Latent Talent, seventy-five per cent of this number egging him off again and the remaining ninety-nine and one-half per cent of the citizenry showing its teeth, how can the composer get on? Where does he get off? He can't prove that the public at large doesn't want any new music; he can only suspect it. As far as he knows Preoccupied Public may consider that enough music has already been written, and that it's plaguery hard enough already getting a complete set.

SOMETHING should be handed to the American composer for sticking to his guns. Of all men behind the guns he is furthest behind. He is usually so far from the scene of action and participates so little in the spoils of artistic warfare that he's like the lost piece in a picture puzzle. His remoteness is a sort of comfort to his publishers, especially when they employ higher mathematicians for bookkeepers. When it comes to measuring off profits for the dear absentees, the minus composer is expected to live on a couple of cubic roots. No wonder the composing contingent is becoming distraught and over-modern. The sweet inoffensive triads that used to portray purling streams and blond tresses are now employed with startling infrequency and denote matricide, prohibition or life in a telephone booth. Music has become primarily the utterance of uncertainty, rage and writer's cramp; secondarily, the effusion of joy. The latter includes much borrowed stuff for small town consumption. It usually brings on sleeping sickness and beri-beri instead. The groggy ultra-ist has now gotten to the point of trying to prove that certain contrapuntal ef-

fects can be employed to describe the movements of field mice, while toccata-like arpeggios may effectively indicate the motions of the hook-worm.

THERE are two outstanding types of composers. One likes his own inspirations; the other likes others'. The first composes somewhat as follows. While dressing to catch a train he finds himself humming a melody. It interests him. He repeats it several times. He elaborates upon it. He puts the hair brush in the sink and tries to put the stopper on the bureau. He gets to love this little theme and loses his collar button. He sings the theme under the wash-basin, bathtub, bureau and rug and into the cuffs of his trousers. He forgets what he started to do and sings it into the medicine chest. Looks for manuscript paper. Can't find it. Looks for pencil and finally locates a stub. Draws five lines on back of envelope. Realizes he is singing the thing in a totally different fashion. Wonders if the original will come back to him. Jots down the melody as he believes he had it first. Jots it down as per revision. Changes time from four-four to six-eighths and back to four-four. Is interrupted by organ-grinder outside. Curses. Misses train.

TWO weeks later Type A Composer comes across the envelope, fraternizing with three cigar coupons. He regards inspiration with curiosity. Decides to write it out in full. Is interrupted by the iceman. Gets busy with regular manuscript paper, pencil, rubber and piano. Writes three bars. Is interrupted by the laundry. Writes another bar. Answers a 'phone call. Writes last bar over again. Lets in the gas man. Writes last bar partly over again. Lets the dog out. Writes first three bars over again. Relative comes to call. Type A Composer profanely calls it a day. A month later he resumes work on the piece. Comes to like it a little bit again. It turns out to be a lullaby instead of a gavotte. He writes words. Asks a friend to write words. Finally gets friend's friend to write some. They jibe nicely—not a syllable left over. The song is played and sung for the family, who, by this time, like

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the neighbors, are fairly familiar with it. The family seems to appreciate the lullaby. Says it really makes them sleepy. Pal calls song a knock-out. Friends say it ought to be published. Although the publishers are not convinced, the work is produced as an encore number at the Young People's First Fall Concert at the Lecture Hall of the Memorial Church and receives an ovation. Two young girls nearly fall out of the gallery trying to see the author blushing in the last row down stairs.

TYPE II Composer is the systematic kind and is therefore studious. He can tell a good melody at first sight. He can hook a rhythm, dress it up and turn it out in a dozen shades and sizes. He can disguise someone else's brain-child so its own mother wouldn't recognize it. He can write down notes with the speed of a stenographer and work in "The Maiden's Prayer," and "The Night Has a Thousand Eyes" into Ornstein's

"Funeral March," giving sleighbell and yodel effects. He can tell when a diminished second suggests Child's restaurant and when it should be employed merely to get the mind off the music. He will describe why D Flat is mauve and A Flat heliotrope and why the augmented fifth is always ultramarine in the dominant of E. He enjoys such feats as altering Gregorian chant into a saxophone arrangement of the "Jazz-bang Blues." His full orchestral score calls for two spinets, three clavichords, six dulcimers, a pair of B Flat clappers, a deviline whistle and a waffle iron. In short, Type II makes up in ingenuity for what he lacks in ingenuity, and, if he is more like Houdini than Hudson Maxim, he is still your composer—and not so very still either.

G. C. T.

ANTIQUE: *Mama Lucia*; also, confectionery sold in the Manhattan Opera House.

Contemporary American Musicians

No. 209
Harriet Ware

HARRIET WARE, composer, was born in Wampum, Wis. Her family moved shortly to St. Paul where she spent her girlhood.



Harriet Ware

Paris where she studied piano and composition with Stojowski. Later in Berlin she studied piano and composition with Mme. Gruenwald, grandmother of

Olga Samaroff, and composition with Hugo Kaun.

Miss Ware made her debut as a child prodigy at fifteen when she played with an orchestra in St. Paul. As a mature artist she first appeared fifteen years ago at the Biennial Convention of Women's Clubs, in St. Paul, which devoted its program to five women composers including Mrs. Beach, Clara Schumann, Mme. Chaminade, Margaret Lang and Miss Ware. The best known composition by Miss Ware is perhaps her "Undine" for chorus and orchestra, to a text by Edwin Markham, which had its first performance five years ago in Philadelphia and has been given throughout the country since. Her cantata, "Sir Olaf," to words of Cecil Fanning, was first presented by the Rubinstein Club, New York, with the New York Symphony, and with Mr. Fanning and Alma Gluck as soloists. Besides this she has written about forty songs and works for orchestra, piano, etc. In 1913, she married Hugh Montgomery Krumbhaar, an engineer, graduate of Tulane and Cornell.

GEORGIA FEDERATED CLUBS INCREASING

Vigorous Effort to Reach the Century Mark, as Prelude to National Meeting

By L. K. Starr

ATLANTA, GA., Feb. 27.—The number of members of the Georgia Federation of Music Clubs is rapidly increasing, and this development is reflected in the active preparations which are being made for the third annual convention of the Federation, to be held in Cordele, Ga., from March 15 to 18.

It is hoped to increase the membership to 100 clubs before the biennial convention of the National Federation of Music Clubs in Asheville, N. C., in 1923. Toward this end Evelyn Jackson, of the Junior Music Club of Atlanta, and director of the South Atlantic District, and Mrs. W. P. Bailey of Savannah, vice-president of the club, who has recently been elected as chairman of the club ex-

tension committee, are putting forth every effort to organize and federate music clubs in every city of the State.

Several new clubs have already joined the Federation. The following is a list of these: Macon Music Teachers' Association, Mrs. W. W. Solomon, president; Symphonic Study Club of Cordele, Martha Foz, president; Vidalia Junior Music Club, Duffie Williams, president; Junior Hyeckha Club, Macon, Christian Adkins, president; Music Study Club of Vidalia, Sara Dunaway, president.

The Cordele Symphony Club, the Junior Club and the Symphonic Club will be the hostess clubs for the State convention next month and are already busy with plans for activities during the visit of the delegates. Mrs. John F. Lyons, president of the National Federation of Music Clubs, will be the special guest of the convention. Another prominent visitor will be Margaret Streeter, an exponent of education in music and music appreciation. Miss Streeter will give several talks at the convention.

MIAMI EVENTS ATTRACT

Rush to Concerts Proves Need for Larger Auditorium

MIAMI, FLA., Feb. 25.—This city's need for a larger auditorium was illustrated at the recent concerts of Sousa and his band, at which many persons were turned away. Mary Baker, soprano; Florence Hardeman, violin; George Carey, xylophone; Joseph de Luca, euphonium, and John Dolan, cornet, were soloists.

Percy Long, baritone, member of the "Y" Singers, was the soloist at the second of the series of concerts this week at the Central School Auditorium recently. Charles F. Cushman was conductor of the chorus and Eleanor Clark was accompanist.

At its regular session, in the home of Mrs. B. F. Tobin, the Cardinal Club took up the study of Mascagni's "Cavalleria Rusticana." Mrs. Pipp sang excerpts from the opera, and Bertha Foster was accompanist. Mrs. Anna King, aged ninety, is president of the club.

Weekly noon-time programs on Thursdays are being given at the Trinity Episcopal Church of which Bertha Foster is organist. The audiences have been constantly increasing. A soloist of local note is also presented, and the innovation is proving most popular.

ANNIE M. FITZPATRICK.

Anna Case Touring the South

Anna Case, soprano, has been paying her annual visit to Florida this week, with recital appearances in Jacksonville,

Orlando and Tampa. Miss Case arranged her tour so that she could spend several days in St. Augustine and Palm Beach. Her Southern tour includes also Greensboro and Raleigh, N. C.; Charleston, Spartansburg and Greenville, S. C.; Memphis, Tenn.; Muskogee, Okla., and Kansas City, Kan. She will return to New York on March 18 to give a recital at the Plaza for the Temple Beth-El Men's Club.

Baltimore Quartet Initiates Norfolk's Chamber Music Series

NORFOLK, VA., Feb. 25.—Opening a series of chamber music concerts, to be given on Sunday afternoons, under the auspices of the music committee of the Arts Society, the Baltimore String Quartet was heard on Feb. 12 in the small auditorium of the Arts Building. The quartet consists of Frank Gittelsohn, Herbert Bangs, Max Rosenstein and Bart Wirtz. The program was drawn from the works of Mozart, Schubert and Beethoven, and the subscribers who attended showed considerable enthusiasm. Mrs. John B. Miles, the chairman of the music committee, has arranged the concerts, and it is planned to have from four to eight each season.

LOUISE COLLIER WILLCOX.

St. Augustine Hears Sunday Afternoon Recitals

ST. AUGUSTINE, FLA., Feb. 25.—Charles H. Lawrence, organist, and Lena Reynolds Prince, mezzo-soprano, have been greeted by consistently large audiences at the Sunday afternoon musicales given in the Flagler Memorial Church.

Other artists who have assisted in these programs this season are Agnes Nering of Chicago, soprano; Vincent Walkden of Boston, violinist; Louis Motto, formerly solo 'cellist with the Detroit Symphony, and Jules Avner, formerly flautist with the Montreal Symphony.

CONTEST IN NEWPORT NEWS

Music Memory Competition Makes Week Busy—Women's Club Concert

NEWPORT NEWS, VA., Feb. 25.—Directed by Ella Hayes, supervisor of public school music, the second annual music memory contest opened last week. Daily concerts by local artists; frequent lectures on music appreciation, arranged by the Kiwanis Club; ample publicity and the co-operation of theaters and orchestras are making this year's contest as spirited as that of last year.

The establishment of music courses in the Newport News High School, under full time music teachers, was vigorously advocated at the annual banquet of the Hampton Roads Glee Club, in the Tidewater Club House on Feb. 13. William Wylde was again elected president; G. Franklin Lenz, vice-president; T. R. Newlin, secretary, and William R. Hamilton continues as director.

With Anita Kloss, instructor in violin at Westhampton College, as assistant artist, the Women's Choral Club presented its second program of the season. The soloist gave Handel's Sonata in A, a group by Kreisler, de Bériot's Seventh Concerto and Bach's Air for G String, with much success. Several extras were demanded. The club presented several groups with forceful ensemble. Mrs. L. S. Lear sang incidental solos. Mable Maxson's accompaniments lent strength to the program. William R. Hamilton conducted.

Beginning with its edition on Feb. 12, the *Daily Press* will publish comments and criticisms on music happenings, with Grace P. Copeland as editor.

CLYDE FRANCIS LYTLE.

BAUER IN LEXINGTON

Artist Welcomed at Reception—MacDowell Club's Program

LEXINGTON, KY., Feb. 25.—Harold Bauer, pianist, was heard by a large audience in a concert given at the Woodland Auditorium on Feb. 17. The artist disclosed a clear, singing tone of velvet smoothness in a program which included works of Bach, Beethoven, Chopin, Liszt, Ravel and Saint-Saëns. Particularly fascinating was Schumann's "Scenes from Childhood." Although recalled a score of times, Mr. Bauer gave but three extras during the entire program. After the concert the artist was guest of honor

at a reception given at the Phoenix Hotel by Anna Chandler Goff, concert manager, who arranged the recital. The guests included the leading pianists of the city.

The MacDowell Club held its monthly meeting on the afternoon of Feb. 15, with Elizabeth T. Smith, local piano teacher, presiding. An interesting paper entitled "German and Austrian Music" was read by Miss Smith. Musical illustrations included a group of Schumann piano numbers well played by Miss Head of Georgetown College; two groups of Schubert songs, expressively given by Mrs. I. L. Dantzler; violin numbers by Mozart, Beethoven, Brahms and Kreisler, interpreted delightfully by C. A. Lampert, and the brilliant Hungarian Fantasia of Liszt, in which Carolyn McIntyre of Millersburg played the first piano part.

M. C. SCOTT.

CHARLESTON HEARS PIASTRO

Members of Club Extension Department Present Program

CHARLESTON, S. C., Feb. 25.—Mishel PIASTRO, violinist, was presented in recital by the Musical Art Club in its first concert of the season on Jan. 23. The artist's performance of the Wieniawski Concerto and a Sonata by Handel was marked by abundant robustness of tone. A group of smaller numbers was played with sentiment. Mr. PIASTRO had to give several encores.

The members of the extension department of the club presented a recent program. A quartet comprising Mr. Harper, Mr. Holmes, Mr. Johnson and Mr. McGowan, was heard in two groups of numbers. Piano works were played by John Arthur Siegling, Jr., J. Betts Simmons, Jr., and Vernon Weston; a violin solo was given by Thomas Hazelhurst, and vocal numbers were presented by Leroy Burns, Wilfred Patterson and Henry E. Schroeder. John Gotjen played the solo part in a Marcello Sonata for 'cello and piano. Two movements from Haydn's Second Symphony were performed in an arrangement for violins and piano, by Mrs. Carl Metz, George Metz, Lawrence Knobloch, Roessler Burhage, Oswald Gotjen and John Knobloch. The extension department is in charge of Gertrude Cappelmann, who has devoted earnest effort to the encouragement of promising musical ability.

MAUD W. GIBBON.

The Barrère Ensemble of wind instruments will be heard in concert at Columbia University on the evening of March 9.

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TO REVIVE MASSE WORK

"Galathée" to Have First New York Hearing in Many Years

Eva Leoni, coloratura soprano, will produce Victor Massé's opera, "Galathée," at a special matinée at the Longacre Theater on Sunday, March 12. The work, which was composed in 1852, though still heard occasionally in Europe, has disappeared from the lyric stage in this country, not having been heard since it was produced by the Na-

tional Opera Company. Its first hearing in New York was at the Academy of Music, Brooklyn, on Dec. 30, 1886, under the conductorship of Dr. Arthur Mees.

Miss Leoni will have associated with her in the forthcoming production, Michael Navareff, bass-baritone, who will sing *Pygmalion*, Carl Trebbis, tenor, who will be heard as *Ganymede*, and Mario Pagano, tenor, as *Midas*. A large orchestra will be conducted by Mr. Orfice and the production will be staged by Mr. Albertieri, formerly associated with Oscar Hammerstein at the Manhattan Opera House. There will also be a chorus and ballet.

Plan Concert Series for Upper Manhattan

Plans for a series of concerts and recitals by well-known artists are being completed by the Upper Manhattan Music Festival Committee which is seeking guarantees from citizens of the district to cover its initial expenses. The movement, which had its inception at the hands of Dr. J. Gardner Smith, president of the Harlem Chamber of Commerce, has already secured widespread support in the district and also that of prominent men interested in music, including Otto H. Kahn and Adolph Lewisohn. Ar-

rangements have been made to secure the use of the Great Hall at City College, which lies in the heart of the Upper Manhattan district.

Ellis Rhodes to Direct Annual Fiesta at Redlands University

REDLANDS, CAL., Feb. 25.—Ellis Rhodes, professor of voice at the University, has been engaged to direct the annual Zanja Fiesta, a light opera is usually staged by the students and this year "Mikado" will be presented. Rehearsals are to begin at once. The performance will take place in June.

C. H. MARSH.



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FOUR ORCHESTRAS IN SUNDAY PROGRAMS

Rosensweet, Finston, Hand and Gordon Appear as Conductors

CHICAGO, Feb. 25.—The David Rosensweet Orchestra gave a concert at the Drake on Feb. 19, playing Schubert's "Unfinished" Symphony, the First "Peer Gynt" Suite by Grieg, and Massenet's "Elegie." A string trio by Glinka was played by Mr. Rosensweet, Leon Benditzky and L. Lichtenfeld.

Eugene Dubois, violinist, was soloist with the Chicago Theater Symphony at the Sunday morning concert on Feb. 19, Nathaniel Finston, conductor. The program included Smetana's Symphonic Poem, "Vltava," the "Valse Triste" by Sibelius, "Roumanian Rhapsody" by Enesco, and works by Liszt and Thomas. The Armin F. Hand orchestra gave a concert at Northside Turner Hall with Sidney Forbes, tenor; Selma Gogg, soprano, and Harry Gillman, violinist, as soloists. Works by Wagner, Dvorak, Handel and Schubert were played.

George G. Smith, baritone, student of the America Conservatory, was soloist with the Sinai Symphony, Jacques Gordon, conductor, on Feb. 19. He sang a number from "Trovatore." The orchestral works included the "Oberon" Fantasia by Weber-Rosenkranz, "Egyptian Ballet" by Luigini, Elgar's "Pomp and Circumstance" and "In the Village" by Ippolitoff-Ivanoff. Marion Lychenheim, pianist, was soloist at the concert of Feb. 12, playing a portion of the Moszkowski Concerto in E.

WOMEN'S CHORUS HEARD

Organization Conducted by Harrison M. Wild Assisted by Soloists

CHICAGO, Feb. 25.—The Chicago Women's Chorus, Harrison M. Wild, conductor, gave an excellent program in Kimball Hall to a capacity audience on Feb. 23. The work of this organization bears the hall-mark of authority and the evidence of serious purpose and keen understanding. The voices blend delightfully in pianissimo phrases and are full and strong in the climaxes. Some of the work in the more altitudinous passages imposed a strain on the individual voices, but the performance for the most part exemplified smooth and even vocalism. "Summer" by Chaminade was given with a wealth of coloring, and a soothing note pervaded the "Breezes of Springtime," by Jensen-Branscombe. Offenbach's Barcarolle, arranged by Sherwood, met with resounding applause and was repeated. Other choral numbers included Nesbitt's "Piper o' Dundee," Horatio Parker's "Water Fay," in which the solo part was well sung by Marie Herron, and an arrangement of Grieg's "Dream" by Deems Taylor.

Leroy R. Hamp, tenor, gave a solo group including MacDermid's "Sacrament," "Onaway, Awake Beloved!" by Coleridge-Taylor, and "The Wave Sweeps my Breast," by Gade. Mr. Hamp possesses an expressive if not powerful voice, occasionally marred by a too pronounced vibrato. Stella Roberts and Nesta Smith, violinists, were heard with the chorus in Gaines' "Russian Fantasy" and accorded the music a fine interpretation. Miss Roberts played the Paganini-Kreisler Praeludium and Allegro and numbers by Fibich, Elman and Popper. Alice R. Deal was the accompanist.

Chicago Apollo Club Seeks Old Work

CHICAGO, Feb. 25.—The Apollo Musical Club is seeking a copy of a song entitled "Il Marinaro" by Ferd Siebert, which was given in the first program of the organization fifty years ago, and is now out of print. It was originally contained in a collection entitled "Un Salut a Bergamo."

Otakar Sevcik to Join Faculty of Bush Master School Next Season

Noted Violin Pedagogue Secured Through Efforts of Kenneth M. Bradley—Negotiations Conducted with Prague Government Result in Assurance of His Return to America—Engagement to Begin Early in Fall

CHICAGO, Feb. 25.—Otakar Sevcik, Bohemian violinist and teacher, has been engaged by Kenneth M. Bradley, president of Bush Conservatory, to teach at the Bush Master School next fall. Negotiations which have lasted several months between the Bohemian master, the government of Czecho-Slovakia, and Mr. Bradley have finally resulted in the assurance that Mr. Sevcik will return to the United States next September as a member of the Bush faculty. Mr. Sevcik is head of the violin master school of Prague Conservatory in the Czecho-Slovak Republic, and under the present government the incumbent of that position is subject to the orders of the public authorities.

A year ago an arrangement was made with the government of Prague whereby Mr. Sevcik was "loaned" to the Ithaca Conservatory at Ithaca, N. Y., for six months. So successful was his work at this institution that his government was petitioned to extend his leave of absence for another six months. This was accomplished and Mr. Sevcik remained at Ithaca until Jan. 1, 1922, when he returned to his own country to resume his teaching there. While in America he became interested in the work of the Bush



Otakar Sevcik, Who Will Teach in Chicago Next Season

Master School, where Boza Oumiroff, also a Bohemian musician, is head of the vocal department, and he expressed a desire to extend his work in America by joining the Chicago institution. A tentative agreement was reached between Mr. Bradley and Mr. Sevcik before the latter left this country, and subsequent negotiations with the government at Prague confirmed the engagement. He will conduct his classes next season exclusively at Bush Conservatory.

Jones, mezzo-soprano, sang numbers by Bantock and Cyril Scott, and Helen Kessler was heard in a song group by Purcell and Munro. Ebba Sundstrom and Marion Levin, violinists, and Marion Lychenheim, pianist, played the Goossens Suite for Violin and Piano, and the same trio was heard in the G Minor Sonata by Handel. Fannie Anson sang numbers by Grainger and Cyril Scott, and Mrs. Harvey I. Brewer, violinist, and Mary Porter Pratt, pianist, played the York-Bowen Suite in D Minor.

Gladys Swarthout Scores in Two Appearances

CHICAGO, Feb. 25.—Gladys Swarthout, soprano, was soloist for the American Institute of Banking on Feb. 20, being recalled several times after singing the "Vissi d'arte" from "Tosca." Among other numbers were "Thank God for a Garden" by Del Riego, and "Lift Thine Eyes" by Frederick Knight Logan. Miss Swarthout gave a joint recital with Jacques Gordon, violinist, at the Evans-ton Country Club on Feb. 24. She sang numbers by Grétry, Bemberg, and Robert Yale Smith, who played the accompaniments. Mr. Gordon gave the Tartini-Kreisler Variations and numbers by Bach and Schubert-Kreisler.

Carl Craven Soloist at Sisson Musicale

CHICAGO, Feb. 25.—Carl Craven, tenor, was soloist at a musicale at the Hotel Sisson, on Feb. 19, singing an aria by Massenet and songs by Warren, Leoni, Goodhart and Strickland. Others who assisted in the program were Barbara Wait, contralto; Margaret Lester, soprano, and James Fiske, bass.

CHICAGO, Feb. 25.—Fritz Renk, violinist, and Otto Beyer, pianist, gave several joint recitals in February, appearing at the Lawndale Masonic Temple, Lincoln Hall, Central Masonic Temple, Chicago Lincoln Club, German Club and the North End Club.

FANFARE REWARDS WORK OF SCHELLING

Musicians of Chicago Symphony Pay Unique Tribute to Pianist-Composer

CHICAGO, Feb. 25.—A demonstration unusual in the annals of Orchestra Hall was the reward of Ernest Schelling, pianist and composer, when the players of the Chicago Symphony rose and played a fanfare as a mark of appreciation after the conclusion of the pianist's own work, "Impressions from an Artist's Life." The tribute was accorded at both the Friday afternoon and Saturday evening performances of last week. Mr. Schelling's work was previously played by the orchestra several years ago. It is composed of twenty-two episodes of widely divergent moods. The work has an effective climax. A fine achievement is the episode reminiscent of war in which all the resources of the orchestra are employed, followed by a piano solo of stirring appeal. The "Habañera Aragonese" is lavish in color, and an early passage for woodwinds is a delicious bit of music. To name the players who won distinction by individual work would be to include the entire list of solo musicians of the orchestra. Mr. Schelling's playing was brilliant but not obtrusive, productive of warm tints and vigorous effects.

Franz Schreker's "Prelude to a Drama" was played for the first time by the orchestra under the leadership of Mr. Stock. There were moments of heaviness in this work, relieved by occasional melodic strains. It maintains a high tension throughout. Beethoven's Seventh Symphony was given an appreciative reading, and Schumann's "Genoveva" Overture was well played.

William Phillips Gives Recital in Elgin, Ill.

CHICAGO, Feb. 25.—William Phillips, baritone, gave a recital in Elgin, Ill., on Feb. 19, assisted by Alice Phillips, soprano. Mr. Phillips sang the "Pilgrim's Song" by Tchaikovsky; the aria, "It Is Enough" from "Elijah" and the "Lost Chord" by Sullivan. Mrs. Phillips sang Elizabeth's Prayer from "Tannhäuser," and "Christmas Carol" by A. Walter Kramer. Together the vocalists sang duets by Howe, Hilbach, Matthews and Rathbun. Thomas Robert Perkins furnished the accompaniments.

Theodore Stearns at Work on New Opera

CHICAGO, Feb. 25.—Theodore Stearns, composer, is the guest of the Opera in Our Language Foundation in Chicago while he is at work on a new opera, "Co-za," the libretto of which is being published by the Cornell Company, Boston. Mr. Stearns' opera, "The Snow Bird," was accepted for production by Gino Marinuzzi, while director of the Chicago Opera Association in 1920, but was never given.

Olive June Lacey Soloist at Two Concerts

CHICAGO, Feb. 25.—Olive June Lacey, soprano, was soloist at the Edgewater Beach concert on Feb. 5, singing with fine effect the aria "Depuis le jour" from "Louise" and two groups of English songs. She also sang the duet "D'acqua aspergimi" from "Thais" with John Rankel, baritone. Miss Lacey appeared at a musicale of the Oak Park Club recently with Beulah Taylor Porter, accompanist.

Artists' Association Hears Columbia Chorus

CHICAGO, Feb. 25.—Ebba Frederickson, violinist; Charlotte Silverson Foreman, pianist, and Arthur Ranous, baritone, were soloists at a musicale given by the Artists' Association in Fine Arts Hall on Feb. 21. The Columbia Chorus, under the leadership of Louise St. John Westervelt, assisted.

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Musical Supremacy of the West

Pianists Lead in Week-End Recitals

Godowsky Makes Final Appearance Before World Tour—Frederic Dixon Makes Début—Cecile de Horvath in Refreshing Mood—Ethel Jones and William Griffith Hill Give Joint Program—London String Quartet Plays Warner Work

CHICAGO, Feb. 25.—No less than four pianists appeared on Sunday, Feb. 19. At the Studebaker, Leopold Godowsky gave his parting recital in Chicago before embarking on his proposed tour of the world. A capacity audience assembled to bid him *au revoir*, and heard him in a fine program. The twenty-four Preludes, Op. 28, of Chopin, were done with surpassing purity and grace. His own Symphonic Metamorphoses on the "Artist's Life" by Johann Strauss was done in grandiose style with a fine conquest of manifold intricacies. A rather somber mood permeated Ravel's "Jeux d'Eau" and the Berceuse by Liadoff, but his own transcription of Henselt's "If I were a Bird" was a brilliant performance. The program opened with the Schumann Fantasie, Op. 17, and the Brahms E Flat Rhapsody.

Frederic Dixon

A pianist of imposing stature and impressive attainments is Frederic Dixon, who made his local début at the Cort on Sunday afternoon. His work possesses an authority far beyond his years. A musical conception of breadth and freedom characterizes his playing, and his hands make light of technical difficulties. Mr. Dixon gave a powerful delineation of MacDowell's "Keltic" Sonata, revealing its shifting pattern with vivid insight. The runs and arpeggios of the first movement glinted under his fingers, and if the second movement was a bit too saccharine, this over-indulgence was amply compensated by the bigness of his work in the finale. The Chopin Nocturne, Op. 48, No. 1, was played with fine tonal expression and the Scherzo, Op. 39, was depicted with warmth and elegance. The Rachmaninoff Prelude in B Flat and Liszt's "Orage" and "Au bord d'une source" completed a well arranged program.

Cecile de Horvath

Cecile de Horvath appeared at Cohan's Grand the same afternoon in a program of piano music. There is a boldness and vigor about her art that is refreshing. There were sweeping mo-

ments in her playing of the Chopin Polonaise in F Sharp Minor, and sensitive beauty in the E Minor Waltz. "The Sea" by Palmgren, a Barcarolle by Zoltan de Horvath, and Liszt's "Mephisto" Waltz found favor with her audience.

Ethel Jones and William G. Hill

Ethel Jones, mezzo-soprano, and William Griffith Hill, pianist, gave a joint recital at the Playhouse. Miss Jones possesses a warm, colorful voice, clear articulation, and alert intelligence. A

group of American songs was well received, including "Sing to Me" by Sidney Homer, "The Sailor's Wife" by Burleigh, "Tears of God" by Dent Mowrey, and "Ships that Pass in the Night" by Foote. An earlier group brought forth numbers by Gretchaninoff, Arensky and Delibes, in which her vocal attainments were manifest. Mr. Hill proved himself a pianist worth hearing in a clearly framed portrayal of MacDowell's "Eroica" Sonata. He gave it dignified treatment, with well achieved climaxes. Other numbers were "Night Wind" and "Notturmo" by Griffes and a Dohnanyi Capriccio.

London String Quartet

The London String Quartet paid its second visit to Chicago, appearing at the Blackstone on Feb. 19. An interesting novelty was the Fairy Suite "Pixy-Ring" by H. Waldo Warner, viola player of the Quartet. It was given the daintiest of interpretations. Other numbers were the Beethoven Quartet in F Minor and the Dvorak Quartet in F.

In Chicago Studios

Chicago, Feb. 25.

"The Land of Heart's Desire" from Nevin's canata, "The Quest," was given as the feature of a recital by voice students of the American Conservatory at Kimball Hall on Feb. 25. George G. Smith, baritone, was soloist, and the chorus was composed of Hulda Bremer, Adelina de Lent, Florence Edwards, Gertrude Feree, Esther Gielo, Caroline Hippenhamer, Frances Ingwersen, Marguerite Kissinger, Agnes McKay, Verna McCombs, Marguerite Primm, Edith Seewald, Elsie Staab, Laura Turner, Rosa Warren and Helen Wunderlin, pupils of E. Warren K. Howe. Mabel Stapleton was at the piano. Students of the department of expression assisted in the program.

Lois Dorsett, soprano, pupil of Theodore Harrison of the Lyceum Arts Conservatory, appeared in recital on Feb. 21. Others on the program were Evelyn Fonda, pianist, and Olive Pearce, violinist. Miss Pearce and Frances Northam, pianist, played at the Century Club on Feb. 10. Miss Fonda was soloist at the Berwyn Women's Club on Feb. 7. Honor Winer sang for the French Teachers' Association on Feb. 18. Ora Padgett Langer and Charles Mixer of the faculty gave a recital for the Chicago Executive Club on Feb. 17.

Cornelia Dungan, soprano, student of Burton Thatcher of the Chicago Musical College, gave a recital in Steinway Hall on Feb. 24, assisted by Adelaide Anderson, pianist. Miss Dungan sang an aria from Mozart's "Marriage of Figaro," "Vision" by Kriens, and numbers by Arensky, Quilter and Ward-Stephens. Miss Anderson played the "Valse Capriceuse" by Edward Collins, the Chopin A Flat Ballade and numbers by Saint-Saëns and Carpenter.

Claudia Page, former student of Leon Sametini of the Chicago Musical College, has been engaged as soloist with the Cleveland Symphony at the Hiram, Ohio,

festival. Dramatic students of Walton Pyre gave a performance in Steinway Hall on Feb. 20. Marshall Seeson, ten-year-old student of Max Fischel, played at the Hebrew Institute Feb. 17. Carroll Kearns, student of Edoardo Sacerdote, has been engaged as soloist at Lyon and Healy Hall. Louise Steele, soprano, student of Adolf Muhlmann, was soloist before the Illinois Federation of Women's Clubs on Feb. 15 and sang at the South Side Woman's Club on Feb. 18. Carolyn Schuyler, piano student of Alexander Raab, gave a recital in Tiffin, Ohio, on Feb. 16.

Philip Kaufman, violinist, a student of Leon Sametini of Chicago Musical College, proved exceptional ability in a recital in Ziegfeld Theater on Feb. 25. Others taking part were Minnie Binmore, La Verne Hansen, Ann Peterson, Gaylord Sanford and Muriel Kerr, pianists; Anna Lee Brooking, Helen Cuykendall, George W. Gunn and Alline Stossberg, vocalists, and Mary Towbin and Geraldine Massey, violinists.

Voice pupils of Mae Graves Atkins of Bush Conservatory have been engaged for numerous public appearances recently. Helen Smith is giving a series of recitals at the Division Y. M. C. A.; Dorothy Neil was soloist at a concert of the Arche Club; Florence Ruden was soloist at Lakeview on Feb. 5, and Vilas Johnson and William Balhatchet have been engaged as church soloists. Harold Vines, pianist, pupil of Mme. Julie Rive-King, gave a recital at the Conservatory on Feb. 11.

Pupils of Flora Waalkes gave a song recital in Palmer Assembly Hall on Feb. 23. Alida Wessman and Jerfina Dekker gave the duet, "Tis Evening" from Tchaikovsky's "Pique-Dame" and Lydia Werner, coloratura, sang the "Norwegian Echo Song" and a Mozart aria. Others participating were Bertha Moyer Smith, Margaret Patterson, Louella Gately, Mary Hansen, violinist, assisted.

Piano students of the Chicago College of Music gave a recital on Feb. 21, those appearing being Rosa Smoler, Mildred Goldstein, Lillian Fineman, Lillian Kaplan and Isabella Yalkovsky. Miss Moore played the Weber-Liszt Polonaise, "Brillante" with Esther Harris-Dua, head of the faculty, at the second piano.

Cooper Lawley, tenor, and Isabella E. Breyer, pianist, were soloists at a musicale given in the studio of Mme. Grace Bruné-Marcusson on Feb. 5. Ina K. Dale was accompanist.

Students of the Columbia School of Music who appeared in a song recital at the studio recital hall recently were Winifred Erickson, soprano; Beulah McGee, mezzo-soprano, and Marion Capps, soprano.

Junior pupils of the Cosmopolitan School appeared in recital on Feb. 17, those taking part being Richard Coyle, Hontenz Mendez, Cecelia de Biase, Dorothy Lowenthal, Elizabeth Lombard, Helen Wolf and Francis Smith.

Students of Carl Craven, including Janet Stuart, contralto; Esther Coulter, soprano; Louis Steele and Hans Madsen, tenors; Russell Foster, baritone, and Leo McCarthy, bass, were heard in recital Feb. 23.

Mary Lenander, contralto of the American Conservatory, was soloist at a musicale of the Chicago Woman's Musical Club, singing with fine effect the

ario "O Don Fatale" from "Don Carlos," Hartman's "Vuggesang," and "Sing, Joyous Birds" by Phillips.

Lois Ewell Gives Long Recital

CHICAGO, Feb. 25.—Lois Ewell, soprano, gave a recital in Orchestra Hall on Feb. 20. Her numbers included the "Liebestod" from "Tristan und Isolde," with organ accompaniment by Harold B. Simonds; a group of Chinese lyrics by Hubert Pataky, "May Night" by Hageman, "Faltering Dusk" by A. Walter Kramer, and songs by La Forge, Fournrain and Debussy. Joseph Koestner played the piano accompaniments.

Zoe Kendall Ames with Civic Orchestra

CHICAGO, Feb. 25.—Zoe Kendall Ames, soprano, was soloist with the Civic Orchestra at Orchestra Hall on Feb. 19. She sang an aria from Massenet's "Hérodiade," and songs by La Forge, Logan and Stephens. The orchestra, under the leadership of Frederick Stock and Eric DeLamarter, played the "New World" Symphony by Dvorak, the ballet music from "Faramors," by Rubinstein, Grieg's First "Peer Gynt" Suite and Liszt's "Les Préludes."

Musical Guild Honors Nellie C. Cornish

CHICAGO, Feb. 25.—Nellie C. Cornish, director of the Cornish School of Music, Seattle, Wash., was the guest of honor at a meeting of the Musical Guild of Illinois, on Feb. 18. Miss Cornish spoke of the progress of music and the drama in the Northwest, and of the development of the Cornish School, founded eight years ago. The meeting was held at the home of the Misses Boynton.

Hans Hess to Conduct 'Cello Master Class

CHICAGO, Feb. 25.—Hans Hess, cellist, will conduct a master class for the 'cello at his Chicago studio during the summer. He will leave for a brief concert tour the middle of March, his engagements including Davenport, Iowa, March 19; Waterloo, Iowa, March 20; Rock Island, Ill., March 21, and Muscatine, Iowa, March 22.

Civic Music Association Programs

CHICAGO, Feb. 25.—Alice Cramer, soprano, and Mildred Anderson, contralto, appeared under the auspices of the Civic Music Association at Hamilton Park on Feb. 19. Gretchen Ernst, contralto, and Werra Schuette, soprano, gave a program at Ogden Park on Feb. 17. Mary Cameron, pianist, and Ruth Breytspraak, violinist, played at Hamilton Park on Feb. 12.

Artists Aid Hungarian Society

CHICAGO, Feb. 25.—Eusebio Concialdi, baritone; Magdalen Massmann, pianist, and Camille Robinetti, soprano, were soloists at a benefit concert given under the auspices of the Hungarian Society at the Cort Theater, on Feb. 12. Mr. Concialdi and Miss Massmann are members of the faculty of the Knupfer Studios.

Herman Devries Leads Soprano Chorus

CHICAGO, Feb. 25.—A soprano chorus of thirty voices, under the leadership of Herman Devries, gave a performance during the presentation of a group of plays by the Alliance Française in Kimball Hall, on Feb. 21. Gounod's "Gallia" and "Ave Maria" were sung. Mrs. Herman Devries was at the piano.

Song Recitals at Women's Clubs

CHICAGO, Feb. 25.—Emily Berger, contralto, was soloist at a musicale of the River Forest Club, on Feb. 16, giving songs by Sacchi, A. Walter Kramer, Richard Hageman and MacDermid. Marianne Powell Babcock, coloratura soprano, sang before the Englewood Women's Club on Feb. 20, her program consisting of works by Dell-Acqua, Cowan and Curran.

Evanston Club Opens Sunday Concert Series

CHICAGO, Feb. 25.—The Woman's Club of Evanston has inaugurated a series of Sunday afternoon musicales. The first of these was given on Feb. 19, with Ira Hamilton, pianist, as soloist. His program comprised numbers by Beethoven, Mozart, Debussy, Liszt, Rubinstein and Iljinsky.

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SAVOY OPERA PLAYS WEEK IN TORONTO

Local Artists in "Pinafore" and Scene of "Patience"—Many Recitals

By W. J. Bryans

TORONTO, CAN., Feb. 25.—Toronto has witnessed another week of Gilbert and Sullivan opera presented by a local organization, "H. M. S. Pinafore" being performed at the Princess Theater last week by the Savoyards Operatic Company under the direction of George and Reginald Stewart. The Savoyards was formed in 1920 for the production of Gilbert and Sullivan operas, and the project has found a ready response on the part of the public. Last week's season was very successful, and drew large audiences.

Marley Sherris admirably sustained the rôle of *Sir Joseph Porter*. Grace Patterson acted well as *Josephine*, and used a voice of good quality to advantage in the music of the rôle. George Aldcroft as *Captain Corcoran*, Kate Jackson as *Little Buttercup*, and Edmund Capps as *Ralph Rackstraw* were also effective.

Part of the second act of "Patience" was given as a preliminary, those taking part including Kate Jackson, Edward Genoa, W. Richard Curry, Walter Edmunds, Fred Rogers, Constance Stewart and Nora Williamson. A high standard of artistic achievement was attained by both casts, and the work of the orchestra under Reginald Stewart was very effective.

Josef Hofmann was cordially welcomed when he appeared in recital at Massey Hall on Feb. 13 under the local management of I. E. Suckling. The audience, it is estimated, numbered more than 2000 persons. Hofmann was especially good in his Chopin numbers of

which, including encores, he gave a total of eight.

The Scottish Chorus organized three years ago extended its annual program this year to two concerts, which were given under the conductorship of George Neil at Massey Hall on Feb. 14 and 15 before large audiences. There were ninety-six singers this year in the chorus, and all sections sang splendidly. The vocal soloists were George Neil, tenor, and Evelyn Garham, soprano, who sang several successful solos during the evening. W. Knight Wilson, solo violinist, was the assisting artist.

The Toronto Glee Club was heard to good advantage in a concert at Convocation Hall on Feb. 15 before a large audience. Conducted by J. M. Sherlock, and nearly 100 strong, the club sang several numbers in excellent style. Mme. Lugrin-Fahey, who sang solos, was in splendid voice, and had to give two extra

Saminsky Lectures in Boston

A lecture-recital was given by Lazare Saminsky, Russian composer, for the Harvard Musical Association in Boston on Feb. 17. Mr. Saminsky was assisted by Mrs. de Menocal, a mezzo-soprano, in a group of his own songs, "The Enchanted Cave," "Hebrew Lullaby" and "A Georgian Song," besides Armenian and Hebrew folk-songs arranged by him. His lecture subject was the music of the Russian Orient, which he illustrated by playing Armenian, Georgian, Circassian, Hebrew and Tartar melodies and his "Conte Hebraïque" for piano. Two excerpts from his ballet, "The Lament of Rachel," were announced for the Boston Symphony concerts of March 3 and 4.

Musical Program at White House

WASHINGTON, Feb. 25.—A musical program followed the state dinner, given by President and Mrs. Harding at the White House, in honor of Frederick H. Gillette, Speaker of the House of Representatives, and Mrs. Gillette on the evening of Feb. 16. The program was arranged by Henry Junge of Steinway & Sons, and the artists who appeared were Povla Frijsh, soprano, and Mildred Dilling, harpist, assisted by Frank Bibb at the piano. The dates for the remaining musicales at the White House this season will be decided shortly, and announced by Mr. Junge.

Miss Potter to Continue Opera Talks

The opera talks given by Marguerite Potter, mezzo-soprano, under the auspices of the Department of Lectures of the Board of Education have proved so successful that it has been decided to continue the course through the spring. Beginning with March 1, Miss Potter is taking up "Il Trovatore," "Cavalleria Rusticana," "La Bohème," "Martha," "Samson et Dalila" and "Tales of Hoffmann." The programs are given on Wednesday evenings at Public School 27.

Miss Cottlow on Season's Third Tour

Her third tour of the season is at present taking Augusta Cottlow, pianist, through Illinois, Wisconsin, Minnesota and Oklahoma, with several important dates in Florida as well. She expects to be in the East early in April. Her Chicago recital was given on Feb. 26, when she played MacDowell's Sonata "Eroica," which was also featured at her New York recital last April.

Dambois Playing Here for Three Months

The engagements for which he recently returned to America will occupy Maurice Dambois, 'cellist, for three months. Appearances abroad will require his sailing for Europe at the end of that time. During March his dates are taking him to Cincinnati, Des Moines, Iowa; St. Louis, Rochester, N. Y.; Terre Haute, Ind.; Memphis, Tenn.; New Orleans and Washington. He will give his Aeolian Hall

numbers. Henri Czanlinski, violinist, added much to the attractiveness of the concert, playing several solos brilliantly. The piano accompaniments were well played by Ruby Ramsay and Mrs. Eva Galloway Farmer. F. H. Wilkinson was heard to advantage in organ solos.

Mrs. Denison Dana of New York, formerly a pupil of Ethel Shepherd, delighted the audience which gathered at the King Edward on Feb. 16 under the auspices of the Women's Musical Club. Her French group was particularly pleasing. An interesting Brahms group was also presented.

Frank Blachford spoke on music at the meeting of the Toronto Rotary Club on Feb. 17, and played two fine numbers, accompanied by Dr. Harvey Robb.

An excellent concert was given at College Street Presbyterian Church on Feb. 16, those contributing to the program included Vera McLean and Alf Atkinson who sang pleasingly; Maud Buschlen, violinist, and the Crescent Male Quartet. Charles Musgrave was at the piano.

recital on March 11. Immediately before returning to this country, he had played in France, Holland, Belgium and England. In Brussels he appeared four times in fifteen days. At each of these concerts the King and Queen of the Belgians were present. After the first the Queen summoned the player to her box and presented him with a cigarette case embossed with the royal crest. She is an excellent musician, and Mr. Dambois has frequently played ensemble with her.

Composer Plays at Thursby Studios

Pearl G. Curran played the piano accompaniments in several of her own songs at Emma Thursby's studio on the afternoon of Feb. 17, with Martha Henry Timothee and Blanche DaCosta, sopranos, as soloists. A group of Italian, German and English songs and arias was given by Clara Deeks, soprano, accompanied by Kathryn Kerin. Piano solos were contributed by a young Russian player, Vladimir Bremer, who also accompanied S. A. Van Meter, Jr., baritone, in some ballads. Other singers who were heard were Hedwig Benda, contralto, and Edgar Fowlston, an English baritone, whose accompanist was Sara Reynard. A zither solo was the unique contribution of its composer, Kitty Berger. Several of the singers had studied with Miss Thursby. Content Johnson was in charge of the tea table.

Claire Dux Starts Tour

Claire Dux, soprano of the Chicago Opera Association, is now on an extended concert tour, beginning at Concord, N. H., on Feb. 23. Mme. Dux gave a recital in Chicago on Feb. 26 and in Minneapolis on Feb. 28. She is to sing in Milwaukee with the Chicago Symphony on March 6. In Detroit with the Detroit Symphony on March 9 and 10 and in joint recital with Bronislaw Huberman at Ann Arbor, Mich., on March 14.

Gabrilowitsch Engages Artone Quartet

For a performance of the Ninth Symphony of Beethoven, the Detroit Symphony, Ossip Gabrilowitsch, conductor, has engaged the Artone Quartet for a late March date. The quartet, which is made up of Dicie Howell, soprano; Mabel Beddoe, contralto; James Price, tenor; Walter Greene, baritone, and Francis Moore, director, has been heard frequently in the East this season. During the early spring it will make a tour of mid-Western festivals. At the St. Joseph, Mo., and Buffalo, N. Y., festivals, the usual oratorio will be set aside for a regular concert program by the quartet.

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CORNELISSEN WORK HAILED IN BUFFALO

Ovation for Conductor of New Symphony—Hear Leading Violinists

By Frank W. Balch

BUFFALO, N. Y., March 1.—When Arnold Cornelissen, conducting the Buffalo Symphony on Sunday, Feb. 19, in Elmwood Music Hall in its first concert for which an admission fee was charged, closed his manuscript at conclusion of the third number, a musical precedent for

Buffalo was established, for the audience broke all traditions for this classic music hall, and stood up en masse as a special tribute, the ovation lasting several minutes. It was a triple triumph for Mr. Cornelissen, who had just concluded a masterly presentation of his own composition, "Symphonic Variations: Moods," a work of surprising magnitude, colorful in the extreme, and replete with attractive sketches woven in delicate tone design interspersed with broad, full, resonant passages, each with a dynamic conclusion, and each part well portraying a mood or emotion.

The demonstration was for Mr. Cor-

nelissen as composer, as conductor, and as part organizer of the new Buffalo Symphony, as well as for the orchestra, which played brilliantly. The conductor's reading lent additional beauty to Beethoven's "Egmont" Overture, the opening number. Many recalls were demanded. The second number was a Mendelssohn Symphony in which the sparkling melodies and dance motif were faithfully interpreted. Then came the Cornelissen number, and the concert was concluded with the "Tannhäuser" Overture.

The Rev. M. J. Ahern spoke briefly on the aspirations of the orchestra and its need of undiminished community-wide support. He told how the "Buffalo Symphonic Plan," mentioned as "the new idea in symphonies," was bound to succeed because it was community-wide in supporting membership instead of depending on the support of a few wealthy persons.

Mr. Cornelissen is being booked for piano concerts in a number of important cities. He is under the management of the Buffalo Booking Bureau, and contracts have already been closed for appearances in Kansas City, St. Louis, Pittsburgh, Indianapolis, Columbus and Philadelphia. He plans an entire change of program for every concert. His contracts call for two appearances in March, two in April and two in May, in other cities as well as a number of engagements in Buffalo and western New York.

Engagements are also coming in rapidly for the Symphony. Another subscription concert is to be given in Music Hall on Sunday, March 26. The orchestra has been engaged for the Spring Music Festival on May 11, 12 and 13, and for a number of open-air concerts in the spring and early summer at the big amphitheater at Canisius College.

Jascha Heifetz, violinist, returned to Buffalo on Feb. 17, after an absence of two years, and delighted a big audience in an elaborate program. He played the Bruch Concerto in G Minor in authorita-

tive and artistic style, and his program also included the Saint-Saëns "Rondo Capriccioso"; the Prize Song from Wagner's "Mastersingers," remarkable for its beauty of tone; the Reiss "Perpetuum Mobile," and the Sarasate Introduction and Tarantelle.

Two encores had to be given after those numbers. An aria from Tchaikovsky's opera, "Eugene Onegin" was an interesting bit of work.

Erika Morini, violinist, gave another notable concert in a busy musical week, when she appeared at Elmwood Music Hall on Feb. 23. Displaying a beautiful, singing tone, wonderful bowing and commanding style she gave an altogether admirable program. The Mendelssohn Concerto in E Minor was beautifully played and equally attractive were Wieniawski's Waltz Caprice, Brahms' Valse and the Tchaikovsky Melodie. Her numbers covered a wide range of musical composition, serving well to bring to the fore all the numerous assets to true violin mastery with which she is so fortunately equipped.

It was a genuine success that Charlotte Heller, young pianist of Buffalo, achieved in her recital in Twentieth Century Hall on Feb. 20. Winner of several conservatory scholarships, her recital in every particular fulfilled all expectations. Lending more than ordinary attention to true interpretation and phrasing, and not inclined to exaggerate the color of her numbers as so many young artists are prone to do, she gave a recital of real artistic merit. Music by Chopin, Schumann, Mozart, Liszt and Debussy was included in her program.

New York Church Engages Amy Ellerman

A new contralto soloist will be heard at the First Presbyterian Church, Dr. William C. Carl, organist, beginning with May 1. The new singer is Amy Ellerman, who has appeared widely in concert.

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Soloist "Rose Maiden," Cowen, Hedding College, Abingdon, Ill.

Frank Parker, the baritone, has a voice of grand opera quality and his solos were one of the big events of the evening, especially the last one in which he had an opportunity to show off remarkable high tones.—Abingdon Kodak.

Soloist "Hiawatha," Coleridge-Taylor, Philharmonic Society, Evansville, Ind.

Mr. Parker, a singer with a magnificent baritone voice, delivered his part (the title role in Coleridge Taylor's "Hiawatha") with enthusiasm and ability. The lion's share of applause fell to him and with justice. His was a perfect performance both artistically and vocally.—Evansville, Ind., Democrat.

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Soloist "Swan and Skylark" Thomas, New First Congregational Choir Festival—Chicago

Frank Parker was the Grecian Poet to whom is assigned the reflective portion of the work. He was in the best sort of vocal trim, fully ready for the rousing upper tone demanded in the climax, and putting into all his work a choice understanding and melodious utterance.—Musical News.

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Concerts and Recitals of Week in New York

[Continued from page 6]

ever, that, like so much of Rubinstein's other music, the Sonata begins now to show signs of aging. The artists reached their climax with Dvorak's "Dumky" Trio, Op. 90, which they played with keen sympathy with the spirit of the work, with imagination, with splendid vitality and warmth of feeling. The large audience was justly liberal with its applause. H. J.

Florence Bryant, Feb. 20

Florence Bryant, who gave a debut recital at Aeolian Hall on Monday afternoon, is a young violinist who has evidently worked conscientiously and has developed a smooth style of playing. Her intonation is frequently at fault, however, and as yet the César Franck Sonata, with which the program opened, is beyond her powers of interpretation. She was more at home in the smaller numbers of her last group. H. J.

Letz Quartet, Feb. 21

Pablo Casals and Hugo Kortschak lent the voices of their cello and viola respectively to the harmonies of the Brahms Sextet in G, at the Letz Quartet's concert at Aeolian Hall on the evening of Feb. 21. The Scherzo, particularly, was a thing of sparkling beauty. Mr. Casals alone assisted the Letz players in the Schubert Quintet, which was the only other number on the program. A disaster to Mr. Britt's bow compelled his retirement from the stage in the Scherzo. The audience was startled into applause at the interruption. This was third, last and by no means least enjoyable of the Quartet's subscription series. D. J. T.

Louise Vermont, Feb. 21

Louise Vermont, contralto, made her first appearance in New York at the Town Hall Tuesday afternoon of last week. She gave a program of German lieder including Schumann's cycle, "Frauen Liebe und Leben." The entire program was sung in English, the translations being the work of the singer herself. Miss Vermont is a convincing and interesting singer, one who sings with her brains as well as her throat. The voice itself gives the impression of not yet being fully developed in range or volume but the quality is excellent. The program, it must be said, was slightly monotonous and it would have taxed the ability of a well-seasoned artist to give it any considerable variety. Certain numbers, however, were excellently done, notably Schubert's "Die Junge Nonne" and Brahms' "O Wüsst' ich Doch." One does not often hear a debutante as well equipped as Miss Vermont or one who has as much to say. It seems fair to expect, therefore, that with ripper experience she will become a prominent member of the concert-giving fraternity. J. A. H.

Oratorio Society, Feb. 21

The Oratorio Society of New York showed its talents to conspicuous purpose in a new departure—an a cappella program at Carnegie Hall on Feb. 21, when, under Albert Stoessel's baton, the choir sang with excellent quality of tone, fine discrimination, and an enthusiasm which must have been as gratifying to the conductor as it was to the audience. Three numbers from the music of the Russian Church were especially noteworthy for their fervor—Rachmaninoff's "O Come let us Worship" and "Laud Ye the Name of the Lord," and Tcherépne's "Beatitudes"—all fine examples of resonant ensemble allied with delicate art in modulation. Mr. Stoessel has developed the qualities of his choir with discerning judgment, and in the lights and shades of expression, phrasing, sense of rhythm, and many other qualities of first-class singing, the concert was admirable. The conductor, however, should insist upon remedying certain mistakes of diction, notably with the terminal "er," usually so troublesome.

The "Sanctus" from Palestrina's Mass of Pope Marcellus, Vittoria's motet "Jesu, Dulcis Memoria," and three chorales by Bach, were well sung, and there was an interesting English group, including Cecil Forsyth's "New Dawn," in which the composer has sought to de-

pict, to words by Nesta Sawyer, the awakening of the world from the rehabilitation of the world after war, and has secured a telling effect in the final imperative reiteration of the words "Will the dawn come?" Philip James' "A Ballad of Trees and the Master" was also sung. Nathaniel Datt's theme "Music in the Mine," a pleasant trifle based on a Negro song, so caught the fancy of the audience that it had to be repeated. Ernest Davis sang the solo in good voice and effective manner, notwithstanding that he treated it rather seriously.

Mr. Stoessel's "Beat! Beat! Drums," the only accompanied chorus, proved a virile setting of Walt Whitman's virile lines, though one was bewildered by the false accents which now and then occur in the score. The music, composed for choir and an accompaniment of drums and trumpets, was loudly applauded.

Eva Gauthier sang with great charm and distinction as assisting soloist. Wintter Watts' sedate "Tryste Noël" and the same composer's "Little Shepherd's Song" were notable for their contrasting styles, and for the versatility with which these were developed by the singer. The Seguidilla of De Falla was interpreted with its requisite lightness, and Stravinsky's quaint Pastoral, with its reiteration of the "A-oo!" cry of the shepherdess, had a distinct appeal. Numbers by Handel and Haydn, Arnold Bax's setting of "Oh, Dear, What Can the Matter Be?" and Gretry's vivacious "Le Tableau Parant" were also among the music of Mme. Gauthier, who was repeatedly recalled. Leroy Shield was her accompanist. P. J. N.

Rose Florence, Feb. 21

Rose Florence, mezzo-soprano, made her New York debut in Aeolian Hall on the afternoon of Feb. 21. Mme. Florence's voice is restricted both in the matter of range and volume but it is exceedingly well produced, the scale being even, the quality sweet and the breath-support good. Her program was a curious admixture of songs and arias arranged without any apparent scheme, "Ich Grolle Nicht," for instance, being placed in the first group between "Guinse al fin," from Mozart's "Figaro," and Lotti's "Pur Dicesti." This particular aria, however, was well sung, though a bit too slowly. In the great aria of "Orpheus" from Gluck's opera of the same name, Mme. Florence missed the intensely dramatic atmosphere, and in "Mon Cœur s'Ouvre à ta Voix" as well. Both of these numbers were too "heavy" for the singer. In the English group, Carpenter's Serenade was very well given. Longer experience before the public will probably increase Mme. Florence's interpretative powers and careful watching will eliminate a very decided tendency to drag as well as certain indecisions in the matter of pronunciation of foreign tongues, and when these things are accomplished, with her well-trained voice she should give much pleasure on the concert platform. J. A. H.

George S. Madden, Feb. 21

The printed program of the song recital given by George S. Madden in the Town Hall, Tuesday evening, bore the

cryptic announcement that it would be "given according to the birth of the author," probably meaning that the singer, in arranging his numbers, followed the Biblical prophecy that the first shall be last and the last shall be first. For, instead of beginning with Bach, he first presented songs of dubious musical value by Reddick, Curci, Lafarge and Densmore, followed them with others by composers of various countries in anti-chronological order, and ended with the "Mighty Lord and King" from the great Johann Sebastian's "Christmas Oratorio."

Mr. Madden's voice hinted at having been a serviceable organ in the past, for there were times when tones in the middle register partook of a resonant quality. But, apart from this, his singing had no features which would commend it to a discerning audience. The lower tones were rough, his style was explosive, and he was so lacking in breath control that phrases were broken more often than not. Added to these shortcomings was a noticeable lack of interpretative sense which resulted in all of the numbers being sung in the same manner. The entire program was sung in English and with distinct enunciation. H. H.

Josef Hofmann, Feb. 22

Josef Hofmann, in his third New York recital, impressed a big audience at Carnegie Hall by his tremendous executive powers. Indeed, the audience ran hardly any risk of forgetting his qualities in this respect. Mr. Hofmann's technique is all-compelling, and yet one sometimes wished at this recital that it were not so amazing. For example, when the artist half-lifted himself out of his seat as if to gain more force for the thunderous climaxes in the Polonaise in A of Chopin, one felt that a display of this kind partook of the theatrical. Still, it was all very wonderful, even though the heart-strings were so seldom grasped. It was in a Chopin group, in the brilliancy of the Andante Spianato and Polonaise, that Mr. Hofmann was superb, and the audience recognized the fact as the storm of cheering which broke in upon the final chords revealed. Many encores had to be given. P. J. N.

Michael Anselmo, Feb. 22

On Washington's birthday afternoon Michael Anselmo, violinist, was the recitalist at Aeolian Hall, playing to an audience of very excellent numbers. It was Mr. Anselmo's second recital in the metropolis, he having made a debut last winter.

This time he opened with the Tartini Sonata in G Minor, following it with the Bach Chaconne, these two old masterpieces comprising the classic portion of his program. Then came a group, including Kreisler's version of a Granados Spanish Dance, the Twenty-third Caprice of Paganini and Ries' "Perpetuum Mobile." There was fine violin playing manifested in his delivery of these items and he was heartily applauded for them. His final number was the Concerto in B

[Continued on page 33]

Orchestral Concerts of Week in New York

[Continued from page 6]

Bodanzky Leads Philharmonic

The New York Philharmonic, Artur Bodanzky, conductor; Metropolitan Opera House, Feb. 21, evening. The program:

Symphony No. 4, in E Minor.....Brahms
Suite from "The Czar Saltan".....Rimsky-Korsakoff
Overture, "Sakuntala".....Goldmark

Artur Bodanzky conducted the Philharmonic Orchestra through a well-planned performance of the Symphony in E Minor by Brahms at the Tuesday evening concert of the orchestra at the Metropolitan Opera House last week. Not the most popular of the Brahms symphonies, this, the fourth, is nevertheless deserving of more attention on the part of conductors if only for the sake of the beautiful Andante and the Scherzo. Mr. Bodanzky gave a reading of the work that was vigorous and wholesome, even if it was somewhat too rigid rhythmically.

Rimsky-Korsakoff's suite, "The Tale of Czar Saltan," provided a striking contrast in spirit to the Brahms. In the three episodes of the highly diverting fairy tale pictured in the suite, gorgeous-

ly garbed in orchestral raiment of vivid Oriental coloring, the Philharmonic players did their best work of the evening. The fantastic descriptiveness and picturesque charm of the work were projected in a vital and richly colored performance exhilarating in its effect upon the audience, which registered its approval in an enthusiastic demonstration of applause. Goldmark's "Sakuntala" Overture brought the program to a close. H. J.

Grainger with Philharmonic

The New York Philharmonic, Willem Mengelberg, conductor; Carnegie Hall, Feb. 24, afternoon. The program:

"Also Sprach Zarathustra".....Strauss
Piano Concerto, No. 1, B Flat Minor, Tchaikovsky
Academic Festival Overture.....Brahms

Willem Mengelberg is one of a number of conductors who project the music of Richard Strauss with more fire and theatricism than the composer himself, as was illustrated at the Philharmonic's concerts Thursday evening and Friday

afternoon, when the tone-poem, "Also Sprach Zarathustra," took the place usually filled by a symphony. The expositions of this work by Dr. Strauss during his recent visit to America were remarkable for their clarity rather than their heat. Whereas the composer seemed chiefly concerned with revealing structure, Mengelberg, who concerned himself largely with emotional effect, apparently endeavored to infuse the work with a measure of sensuous appeal. The sun rose magnificently at the outset, but even the passionate virtuosity of the Hollander could not give life to the dry-as-dust later episodes, or a semblance of nobility to the waltz melody, which he played as Fritz Kreisler would an old Vienna tune.

The ever-brilliant Lawrence Gilman, in his program annotations, quoted Dr. Strauss as explaining during his recent New York sojourn, that in writing "Zarathustra" he "wished to embody the conflict between man's nature as it is, and man's metaphysical attempts to lay hold of his nature with his intelligence—leading finally to the conquest of life by the release of laughter." The explanation is a harmless one. The work neither gains nor loses by reason of it.

Percy Grainger played the frayed Tchaikovsky Concerto lyrically, resiliently, cleanly, and with good tone throughout. There were no revelations; none were to be expected. The orchestral accompaniment was an unusually fine one, richly euphonious, gratefully smooth. To conclude the program, Brahms' "Academic Festival Overture," with its exhilarating student airs, was happily played. The conductor and the soloist were strenuously applauded. O. T.

Coates in Farewell Concert

New York Symphony, Albert Coates, conductor, Aeolian Hall, Feb. 26, afternoon. The program:

Symphony No. 4, in E Minor.....Brahms
Prelude and "Good Friday Spell" from "Parsifal".....Wagner
Poème de L'Extase.....Scriabine

Walter Damrosch, but recently returned from Europe, sat in a box and joined in the applause given Albert Coates at his farewell concert Sunday afternoon. Mr. Damrosch, too, was applauded and compelled to rise and bow acknowledgments. The two conductors exchanged salutations and, to make it a day of compliments for all, the conductor brought the orchestra to its feet and applauded it—a proceeding, which, while appropriate to this occasion, has been overdone of late. The applause at the close was of a protracted nature, with the audience standing.

The Symphony was played with the sweep and bigness that Coates has brought to all his Brahms expositions. There was some lack of beauty of detail, and the whole scale of dynamics was too large for Aeolian Hall. The "Parsifal" excerpts were sonorously projected. Concluding the program, the conductor repeated—by request, the program stated—the Scriabine "Poème de L'Extase," the climactic moments of which were built by Mr. Coates with great skill and power—too much power for the small auditorium. The stupendous and exalting peroration was obscured by the din of a fortissimo beyond the acoustic limitations of the hall. O. T.

Sunday with the Philharmonic

The New York Philharmonic, Willem Mengelberg, conductor, Carnegie Hall, Feb. 26, afternoon. The program:

Suite from "L'Arlésienne," No. 1.....Bizet
"The Sea": Three Orchestral Sketches, Debussy
Symphony in C, No. 7.....Schubert

It was rather a dull afternoon at Carnegie Hall on Sunday last. Well-tried works made up an unexciting program and there was little in their performance to thrill the great audience drawn by the magic of Mr. Mengelberg's baton. Indeed, the magic was more or less of the routine variety. Now and then a little subtlety of nuance would relieve the tedium of the Schubert Symphony, but no resource of Mr. Mengelberg could make the Bizet fragments other than pleasant band pieces. The Adagietto was admirably played, however. It was, in fact, the high mark of the afternoon.

The expected relief promised by the sea pictures of Debussy did not arrive. The performance was too heavy to be atmospheric; the tone would not fuse, and poetry seemed to be looking around for the nearest exit. The strings were hard and far from fluent. The sea in fact was a frozen sea with angular chunks of orchestral ice sticking up here and there. P. C. R.

Recitals and Concerts of New York's Week

(Continued from page 32)

Minor of d'Ambrosio, a work introduced here first by Fredric Fradkin. Mr. Anselmo played it with warmth, considerable sweep and made its melodies tellingly effective. He had the advantage of having studied it with his teacher, Mario Frosali, a friend of the late d'Ambrosio and an authentic exponent of his music. At the close of the concert Mr. Anselmo was recalled again and again, adding the Brahms-Hochstein Waltz in A.

Mr. Anselmo exhibited marked violinistic gifts. He has a tone of large volume, and has been finely trained. Technically he is well equipped. Only in the matter of intonation did he leave something to be desired. His bow arm is supple and he plays without mannerisms. A young artist of big promise he proved to be, who with serious application ought to go far. Julius Schendel at the piano was a very able accompanist. A. W. K.

Earle Tuckerman, Feb. 23

The recital given by Earle Tuckerman, baritone, at Parish House Auditorium, Broadway and 155th Street, gave pleasure to an audience which filled the hall. Mr. Tuckerman has a manly voice and sings with sincerity. His program was made up principally of songs in lighter vein, with the exception of those in the opening group. Massenet was represented by the "Vision Fugitive" from "Hérodiade." There was much to admire in the singer's skilful use of mezzavoice in Hahn's "D'une Prison." A pity, though, that he was often slightly under key. Accompaniments were played by Ruth Emerson. H. H.

Thursday Morning Music League, Feb. 23

A concert of the Thursday Morning Music League was given at the Magna-Chordia Music Chambers on Feb. 23. The artists presented were Grace Hoffman, soprano, and Ralph Leopold, pianist. Carolyn Beebe, pianist, consented to take the place of Lester Hodges, indisposed, in two-piano numbers by Percy Grainger, played in conjunction with Mr. Leopold. One of these, "Hill Song II," was given its first public performance in America, and was particularly felicitous in a finale of much beauty; and the other was the infectious "Children's March" of the same composer. Mr. Leopold presented Bach and Beethoven numbers with a sensitive feeling for piano style. Miss Hoffman was particularly successful with two songs by Housman, "Thus Wisdom Sings" and "In the Yellow Dusk," settings of Chinese verses in translation. By request the Prelude to Act II of Walter Damrosch's opera, "Cyrano" was played by a quartet comprising Ruth Rapoport, pianist; Stanley Farrar, organist; Margaret Sittig, violinist, and Carl Dodge, cellist; and Miss Hoffman sang *Roxane's* aria from Act I of the same work. R. M. K.

Chamber Music Art Society, Feb. 23

The Chamber Music Art Society of New York inaugurated a series of four afternoon concerts at the Art Center in East Fifty-sixth Street last Thursday. These concerts begin at four o'clock and the programs are so planned as to last exactly one hour. On this occasion cognizance was evidently taken of the fact that a second hearing would undoubtedly be asked of the Ravel number on the program, as there proved to be time for a repetition of it within the hour limit. The exhibition rooms at the Art Center are well adapted for intimate musicales of the type presented by the new organization in this series and the audience, though limited in numbers, manifestly enjoyed the inaugural program. Only two works were given, a Quintet

by Verbey for clarinet, oboe, bassoon, French horn and piano, and an Introduction and Allegro by Ravel for harp with accompaniment of string quartet, flute and clarinet. The Verbey quintet proved to be a work of interesting material, the Andante being a particularly appealing movement, while the Intermezzo is also ingratiating in its different style. In the Ravel number Carlos Salzedo, appearing as guest artist, brought his rare executive skill and fine musicianship to the harp part, and as the members of the society gave him worthy support the result was that this dignified and atmospheric composition, effectively scored, as it is, for the seven instruments, was given a splendid performance. H. J.

Marie Novello, Feb. 23

Her public debut before a New York audience was made by Marie Novello, Welsh pianist, at Town Hall on the evening of Feb. 23. Leaflets inserted in the program-books announced that Miss Novello had decided on changes in her list too late to get them into the official program. In the interval between the announced and the actual time of beginning, the audience had opportunity to note not only the differences between the announced and the actual program but also the stage-setting. The piano stood in front of rows of chairs; a large pink lamp was placed beside it, and a

small satin cushion was laid on the stool. When Miss Novello, garbed in pink, came out to play the "Cathedral Engloutie" of Debussy, the lights in the auditorium were lowered to a rosy glow. Following the Debussy number she played a Scarlatti Pastorale e Capriccio, Palmgren's "Refrain de Berceau" and the great Chopin Fantasia in F Minor. She has a large, rich tone at command as well as a feeling for lighter effect; and this combination individualized her playing of the Debussy, Scarlatti and Palmgren compositions. In the Chopin they worked to less telling results. The composition seemed to break up into short sections too exclusively dramatic or tender. She later gave the Chopin B Flat Sonata, a Nocturne and Polonaise; a Gavotte by Sgambati and other numbers by Poldini, Palmgren and Debussy. D. J. T.

Ethel Leginska and Hans Kindler, Feb. 23

Ethel Leginska and Hans Kindler joined forces in a recital of music for the piano and cello at Aeolian Hall on Thursday evening of last week, presenting a program that offered each of them an opportunity to appear in solo numbers in addition to two sonatas for the two instruments.

The sonatas were the one by Brahms in E Minor, Op. 38, and Leo Ornstein's Op. 52. Of these the latter work re-

ceived by far the better performance, as in the Brahms, for some reason not apparent, the pianist kept her part so subdued throughout, rarely rising above a mezzo-piano, that the ultimate effect of the work was that of a cello solo with a repressed piano accompaniment. In the Ornstein Sonata, however, a much better balance was attained, with proportionately more satisfactory results. The work itself, written not without regard for structural symmetry, offered nothing startling to ears attuned to the utterances of composers who think in ultra-modern terms. There are moments in it, notably in the Andante, that approach close to beauty, but it must be said that they do so in spite of, rather than because of, the superfluity of gratuitous dissonance that clogs the themes and effectually prevents any far flights of eloquence.

As a soloist Mme. Leginska brought forward two original compositions, "The Gargoyles of Notre Dame" and a "Scherzo, after Tagore," of which the first, the more interesting and successfully significant of the two, was played in a splendidly effective manner. The Scherzo, based on a long quotation from Tagore's "The Gardener," beginning "O mad, superbly drunk" and proclaiming it the height of wisdom "to be drunken and go to the dogs," scarcely succeeded in realizing the spirit of the motto. It gave

(Continued on page 36)

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—Portland, Me., Evening Express, Feb. 10, 1922.

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—Cleveland Plain Dealer, Jan. 27, 1922, James H. Rogers.

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—Cleveland Press, Jan. 27, 1922, Wilson G. Smith.

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—Troy Times, Nov. 17, 1921.

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Harry L. Hewes—Toledo Blade, Dec. 3, 1921.

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—Dayton Journal, Oct. 8, 1921, M. E. M.



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Jean Cras and His Exquisite Children's Pieces

Dedicated to his little daughters, Isaure, Collette and Monique, are Jean Cras' "Ames d'Enfants" (Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation) for piano, six hands. There are three pieces, "Pures," "Naïves" and "Mystérieuses," all of them written with that loveliness of feeling that many of the contemporary French school can summon up so admirably. This is music rich in simplicity and charm and is a finely done contribution to the rather limited literature in which it belongs. The edition is a very handsome one, indeed.

An American Organ Composer of Outstanding Merit: Carl McKinley

Last summer when the announcement was made that Louis Gruenberg had won the thousand-dollar prize for the best symphonic work submitted to the Flagler 1921 competition, honorable mention was awarded to a musician named Carl McKinley. He was quite unknown to us, we are frank to record, but we realized that his score must have had pronounced merit to win from a jury composed of Messrs. Chadwick, Damrosch, Kneisel, Stock and Carpenter the praise that an honorable mention implies.

Two organ compositions by Mr. McKinley now appear, an Arabesque and a Cantilena (J. Fischer & Bro.) and their very decided individuality, especially the Arabesque, corroborate the jury's singling him out. Here are no ear-tickling organ pieces written to please—and nothing more. Mr. McKinley's Arabesque reveals a personal harmonic quality that we have not seen in the work of a native composer for organ in many moons. This idiom is his very own and he speaks in it with a beauty and a distinction, that will bring his pieces a place on the recital programs of our best organists, of those organists who play real music, not cheap "tune" bits, in which effective registration makes up—or is supposed to make up—for lack of musical worth.

The Cantilena is very charming, too, though it is not as original as the Arabesque. But its A Major section is one of the smoothest and best written passages of its kind that we know and leads back admirably to the main portion in C Major. The Arabesque is dedicated to Gaston M. Dethier, the Cantilena to John Winter Thompson of Galesburg, Ill. Future compositions of Mr. McKinley will be awaited by us with interest. Bravo, Mr. McKinley!

A Charming Suite for Piano Duet by A. Buzzi-Peccia

"Les Rendez-Vous" (G. Schirmer) is the title of a suite galante for piano four hands by A. Buzzi-Peccia. It is not a new work. In fact, it was written quite some years ago. But like lots of genuine lyrical outbursts, it has retained its freshness and is as charming as ever. Maestro Buzzi-Peccia is best known in America through his songs. Let it be known, however, that as a composer of orchestral works, of an opera, of choral works and of compositions for the piano, he had a distinct reputation in his native Italy long before he came here.

This suite comprises four movements: "Timide," an Andante tranquillo, G Minor, common time, "Galant," Allegro brioso, A Flat Major, common time; "Amoureux," Andante, F Major, ¾ time, a very lovely bit of writing, and "Joyeux," Presto, E Flat Major, common time, alla breve. Here is a spontaneous melodic flow, here is clean workmanship, and all carried on within natural limits.

The pieces are not too easy to be interesting, and at the same time they are comfortable to play. They are a distinct addition to the piano four hand literature as it is known in America.

Mr. Borowski's Charming Canzonetta for Violin

If the many violinists who have played Felix Borowski's "Adoration" wish to acquire another delightful violin piece from his pen, our advice to them is to look at his Canzonetta (Composers' Music Corporation). Here Mr. Borowski has written in his best lyric manner, with a melodic grace and a violinistic effectiveness that cannot fail to make this one of his well-liked shorter works when it has become known. It is not difficult technically, though a knowledge of the positions is required to make it sound; there is also some good double-stopping that violinists will rejoice in. In short, a capital violin solo for program purposes and for teachers to use with their fairly well advanced students.

Little Piano Pieces by a Bohemian

"Das Bilderbuch—The Picturebook" (Copenhagen: Wilhelm Hansen) is the work of Jos.

K. Mraczek, a contemporary Bohemian composer, several of whose orchestral works have been played here with no particular success. The greatest merit of this album of piano pieces is the brevity of its contents. The names of the pieces are: "In the Church," "The Harper," "Lost Fortune," "The Musical Clock," "Short Incident," "Cradle Song," "Grandmother Tells," "Dancing-Lesson" and "Good-bye!" The nine pieces cover only six printed pages. They are simple to play and in an innocent way pretty, too. Unfortunately the best of them the Cradle Song, is magnificently plagiarized from Grieg's song, "Im Kåhne," and measures three and four of "Short Incident" are lifted bodily out of the once popular German tune, "Die Wacht am Rhein," corresponding with measures three and four of it, the only difference being that this piece is in 6/8 and the German national melody in 4/4.

Songs by Ruth Redington Griswold

Without storming the heights in any way Ruth Redington Griswold introduces herself to us in five songs, "A Spring Song," "Dear Eyes," "Serenade," "Heart of a Rose" and "A Ballad of Trees and the Master" (Clayton F. Summy Co.) and proves her right to a place in the composer's list as an earnest creative artist, whose talent is worthy of praise.

There is melodic fluency in all the songs and harmonic interest as well. The latter is not a conspicuous feature of some of them, but it exists, nevertheless. In many ways the best of them is Mrs. Griswold's setting of Alfred Noyes' poem, "The Heart of a Rose," in which she has found very fitting music for the message of these deeply felt verses. To set Sidney Lanier's "A Ballad of Trees and the Master" is a difficult task. Mr. Chadwick set it years ago and, whether one likes his setting or not, it remains a song that has taken a definite place in our song repertoire and is a fine piece of work, when one considers how long ago it was done. Mrs. Griswold's setting is admirable in the general tone she has given it and ought to be sung. Two editions of it appear, one with piano accompaniment, the other with the accompaniment effectively reset for the organ.

"A Spring Song," "Serenade" and "A Ballad of Trees and the Master" are for high voice, though the second and third may also be sung by a medium voice.

"Dear Eyes" and "Heart of a Rose" are for medium voice. "A Ballad of Trees and the Master" bears a dedication to Carl Beecher.

Mr. Zimbalist Makes a Concert Fantasy on "The Golden Cock" of Rimsky-Korsakoff

Following the appearance of the Sam Franko and Fritz Kreisler violin versions of the "Hymn to the Sun" from Rimsky-Korsakoff's much admired opera-ballet Efrem Zimbalist has made an extended Concert Fantasy on "Le Coq d'Or" (G. Schirmer) for violin and piano. He has employed the opening call of the work, "Hymn to the Sun" and several other tunes and welded them into a fine piece for concert purposes. He places the popular apostrophe to the sun in B Flat Major—the same key in which Mr. Kreisler has set it—and accomplishes a nice touch in weaving in double stopping the imitation figure, which, in the original score, appears in cellos, etc., and in the other published violin transcriptions in the left hand of the piano accompaniment. On the whole a very nice piece of work, difficult to play but violinistic in every measure. There is a dedication which reads: "To my dear teacher, Prof. Leopold Auer."

The work is issued in a handsome edition with a cover in illuminated colors, so finely executed that it is quite worthy of being framed. A. W. K.

An Organ Overture by Mr. Dunn on Negro Themes

"Overture on Negro Themes" (J. Fischer & Bro.) by James P. Dunn, is one of those effective, musicianly and taking compositions in which the theme owes quite as much and more to the composer, as the composer does to the theme. It is a very happy handling of two main melodic ideas, in varying moods, in which lyric charm and brilliancy alternate, with clever syncopation which never becomes vulgar, and with a fine climax of effect. A more grateful number for the organ recital program could not well be conceived. It is registered by an organist who knows his instrument, the composer himself, and though "written for Vera Dinick," will undoubtedly be played by many others to whom its sonorous beauty and apt musicianship will appeal.

Bainbridge Crist Proves That the Lure of the East May Be Felt in Boston

"Oriental Dances" (Carl Fischer) is the title which Bainbridge Crist has given four dances for piano, issued under one cover, which have just come from press. Be it said for the immediate reassurance of those who fear either the too melodious tinkling of the camel-bell or the too utter harshness of the tam-tam, that all these Oriental dances are attractive to the ear, and delightfully playable; without being either photographically Eastern nor yet like the Kiowan rugs woven in Paterson, New Jersey. Mr. Crist has kept to the middle of the road in musical orientalism with the happiest results. The "Arabian Dance" is charming, perhaps the best since Greig's "Anitra's Dance," and the "Chinese Dance"—as might be expected in view of the composer's previous clever handling of this color—is extremely effective. The graceful "Hindu Dance" suggests a Ganges smooth-flowing and clean, bearing flowers on its current and not corpses from the burning ghats. In the "Moorish Dance," inevitably it seems, there sounds a faint, far—but pleasing echo of Rimsky-Korsakoff's "Song of India." No one will like it the less for that.

G. A. Grant-Schaefer Issues a Chinese Garden from the Hub

"In a Chinese Garden" (Arthur P. Schmidt Co.) we have a reaction to the Orient by G. A. Grant-Schaefer, which takes the form of five little numbers for piano, of medium difficulty, presented as a suite. They show humor, good taste and musical insight, and have a pleasant pentatonic flavor of "chowmein." The clever programmatic "Clocks in the Tea House," the taking "Chinese Dance," and the charming lyric "Song-birds" seem to stand out.

Bossi's Commemorative Hymn to "The Divine Raphael"

"A Raffaello Divino" (John Church Co.), by the distinguished Italian composer M. Enrico Bossi, for unaccompanied mixed chorus, is the beautifully expressive and moving "Hymn to the Divine Raphael"—not at all a mere occasional number as regards its musical quality—which was sung in the Roman pantheon on the fourth centenary of the great painter's death (April, 1920). It may be heartily recommended for similar use by American choral organizations.

Inscriptions on an Orange-Tree, Cut with a Modernist Knife-blade

"Inscriptions sur un Oranger" (London: J. & W. Chester, Ltd.) by Louis Durey, are two songs under one cover, not without a certain melancholy charm; very unaffected, with simple and innocent melodic outlines, and a trace of the bitterness of the orange-rind in their harmonizations. The artist will appreciate them. The French poems are by Evariste Parny.

An American Organ Fantasia

Frederick Maxson, in his "Liberty Fantasia" (Harold Flammer, Inc.) has written a very effective organistic "Souvenir of Valley Forge," direct and stirring, and with a fine Marcia solemn section which paraphrases "America." It is inscribed to William L. Austin, and was first played at the dedication of the Washington Memorial Chapel organ at Valley Forge, presented by Mr. Austin.

A Stephen C. Foster Album of Songs, Edited by Harold Vincent Milligan

"Album of Songs" (G. Schirmer). A volume exclusively devoted to Stephen Foster, creator of the American folk-song, has long been in order, and the publisher of this fine collection has done the right thing by including it in the "Schirmer Library" series, where it will be generally accessible. Mr. Milligan has chosen the twenty songs included in the volume with care, none of the favorites are missing, while some of the songs included will be new to those who acquire the book. Mr. Milligan, too, has had the good taste and musicianship to give the songs "just as they came from the pen of the composer, without any effort to improve the naive simplicity of his inspiration." As a result, the collection could not well be proved upon, and will probably become the standard edition of these American folk-tunes. F. H. M.

Reviews in Brief

"Gnomesreigen," "Waldestrauchen" (London: W. Paxton & Co., Ltd.). Liszt's two concert studies in a carefully fingered edition, under one cover. The large-size sheet form seems clumsy when compared to the small and more compact American sheet-form music of the present day.

"South Wind," "Consolation" (G. Schirmer). William Dichmont's two songs for high or medium voice are grateful bits, the last-named, in particular, a charming melody.

"I Meant To Do My Work To-day" (Carl Fischer). A setting by Dent Mowrey of a Le Gallienne poem for medium voice. Should the composer have set down the indication, at the beginning, to be sung "Monotonously, as if one were doing uninteresting work?"

"A Birdland Symphony," "When Fairies Reigned," "Sigh No More, Ladies," "Forever With the Lord" (Oliver Ditson Co.) are, with the exception of the two-part Gounod anthem, three-part choruses for women's voices; the first a humorous vocal gavotte by Kieserling; the second a splendid Victor Harris choral version of the French composer Koehlin's charming song; the third an apt Shakespeare setting by Herbert W. Wareing.

"Cinderella" (Arthur P. Schmidt Co.). Leroy B. Campbell tells the story of "Cinderella" in a piano suite of nine four-hand and five solo pieces (Grades I and II), simply and melodiously, with the fairy-tale captions.

"Golden Dreams" (Oliver Ditson Co.). A waltz by Bert R. Anthony, attractive, with one section left hand melody, detached right hand chorus, and with one for right hand staccato chord work.

"Rosemary" (Boosey & Co.). A singable melodious ballad by Kennedy Russell, published in three keys.

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DETROITERS RALLY TO HEAR SYMPHONY

Players Greeted by Throng in Sunday Concert—Heifetz in Recital

By Mabel McDonough Furney

DETROIT, Feb. 25.—The fear that the days of the Detroit Symphony might be numbered, in view of the statement issued by the president, W. H. Murphy, last week, was one of the factors which drew an enormous crowd to Orchestra

Hall on Feb. 19 for the Sunday concert of this organization. Victor Kolar conducted a program that kept the audience constantly interested, opening with two Wagnerian numbers and closing with the tuneful "Blue Danube." By way of a humorous diversion, he included the amusing Variations on a German Theme, by Ochs. This composition, practically new here, caused much merriment.

The soloists were Ilya Schkolnik, concertmaster, and Philip Abbas, first 'cellist of the Symphony, Mr. Schkolnik playing a Tartini Concerto with beautiful

tone and technical facility, and Mr. Abbas performing a Popper Gavotte and Saint-Saëns' "Le Cygne," the latter number being accompanied by Djina Ostrowska, harpist. The 'cellist's work was excellent technically and from an interpretative standpoint.

Jascha Heifetz was heard in concert under the auspices of the Philharmonic Central Concert Company, his first local appearance in two years, on Feb. 21. An audience that crowded the auditorium and stage to capacity welcomed him. The artist proved himself as ready in technique as of yore and in addition has gained a maturity and depth not hitherto discernible in his work. With a tone at all times of enchanting quality, he played the G Minor Concerto of Bruch

and Saint-Saëns' "Rondo Capriccioso" in flawless style. Two groups of shorter compositions were also given, after which Mr. Heifetz added several encores. Samuel Chotzinoff provided worthy accompaniments.

The seventh morning concert of the Tuesday Musicales was given at Memorial Hall on Feb. 21. A feature of the day was an Oriental song cycle by Mary Turner Salter, presented with fine intelligence by Clara George Normington. Helen Burr-Brand, harpist; Camilla Hubel, flautist, and Charles Findley, 'cellist of the Detroit Symphony, gave a Leclair Sonata. Mrs. Royal DeWolf and Matilda Garvett played piano numbers and Mrs. Joseph Krolik contributed four songs.

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[Continued from page 33]

the composer an excuse to go on a jolly futuristic rampage, but the impression was created that had she played it with more reckless abandon than she invested it with, and at a faster tempo the desired effect would more nearly have been attained. Mr. Kindler as his solo contribution gave a dignified performance of a Prelude and Fugue in C Minor by Bach, unaccompanied, revealing a good sense of style and producing a warm, full vibrant tone from his instrument.

H. J.

Marguerite White, Feb. 24

Amid elaborately devised stage settings such as Carnegie Hall had probably never seen before, Marguerite White, a young soprano from Wisconsin, gave her first New York recital on Friday evening of last week. The brown drop curtains were divided to make room for a large translucent screen in subdued coloring by John Wenger, the subject bearing a resemblance to the Rhine and the Lorelei. The piano stood directly in front of it and at each side was a smaller screen fantastic in design and bizarre in color. A battery of footlights was arranged directly in front of the piano and equipment to produce special lighting effects was placed at the sides of the stage, and was experimented with from time to time. Gennaro Papi, acting as accompanist, sat in a glow of crimson light, his profile silhouetted on the screen on a magnified scale.

The singer's initial appearance was heralded by the sounding of chimes and the complete lowering of the auditorium lights, in consequence whereof it was impossible to read the program throughout the greater part of the evening. Those who had not arrived in time to glance over it, had, therefore, to rely upon their familiarity with song literature. Addi-

tional illumination was doled out in meager degrees later on and by the time the closing group was reached the audience finally emerged from its theater-like obscurity. Early in the evening a wall of flowers proceeded down the aisles and across the footlights and the singer deftly decorated the piano and the floor of the stage with them in a manner that fitted in with the general scheme.

To the assistance of the debutante had foregathered, in addition to Mr. Papi, the new Chamber Music Art Society, which provided accompaniments for five songs by American composers. The flautist of the organization, Arthur Lora, played the obligato in Proch's Theme and Variations. The young woman possesses a naturally good voice that has the merit of being well equalized throughout its range, but it is in need of further training. Her work in florid passages was slipshod, her breath control insufficient for the rounding off of long phrases in a polished manner, and she frequently sang below or above the pitch. She was at her best in such songs as Gretchaninoff's Berceuse, but as her voice is of only one color and she has not yet developed any great resourcefulness in interpretation or style, her singing became monotonous long before the evening was over. For one of her encores she enfolded herself in a brilliant Spanish shawl and sang Delibes' "Maids of Cadiz."

Mr. Papi, the Metropolitan conductor, who, the reviewer is informed, has toured here as accompanist for singers notwithstanding a statement on the advance programs to the effect that this was his American debut as an accompanist, presided at the piano in a discreet if somewhat repressed manner. H. J.

Virginie Mauret, Feb. 24

Virginie Mauret, dancer, made her only New York appearance of the season, at the Selwyn Theater, on the afternoon of Feb. 24. Miss Mauret presented a diversified program, beginning with two Chopin Waltzes and following these with Bach's Fifth French Suite and pieces by Moussorgsky, Glazounoff, Sarasate and Tchaikovsky. A trio composed of Mischa Russell, violinist; Julian Kahn, cellist, and Mortimer Browning, pianist, made the music.

Miss Mauret's dancing was uneven in quality, some of it exhibiting considerable charm and some of it being rather tiresome. Her Chopin Waltzes, danced in conventional ballet costume, were not particularly convincing. In the Bach Suite she wore a sort of French marquis costume which was appropriate in the more dignified dances of the Suite but less so in the rapid ones. The best dancing was done in a Danse Egyptienne, the music by Moussorgsky, arranged by Fokine. In this Miss Mauret was quite charming. Viewed as a whole, the artist's work was best in numbers not requiring marked adherence to rhythm. J. A. H.

Fritz Kreisler, Feb. 25

Fritz Kreisler gave his third New York recital of the season on Saturday afternoon at Carnegie Hall. Every inch of space in the auditorium was filled with worshippers of the violin master's art. These devotees were rewarded with the best of Kreisler's efforts; his effortless technique, his surpassing tone, and, above all, his genius of interpretation held the vast audience enthralled. Carl Lamson was the artistic collaborator in the following program: Bach's First Concerto in A Minor, Mendelssohn's Concerto, Friedberg's arrangement of Schubert's "Rondo" in D Major, Minuet by Porpora, Cartier's La Chasse, the "Lotus Land" of Cyril Scott and his own effective "La Gitana."

The Vienna Children's Milk Relief and

Vienna Children's Relief, of which Mrs. Fritz Kreisler is the active head, received the proceeds from the sale of boxes and a number of other seats. C. F.

Guy Maier and Lee Pattison, Feb. 25

Guy Maier and Lee Pattison gave another of their extraordinary exhibitions of ensemble playing on two pianos at the Town Hall on Saturday afternoon, when they appeared for the benefit of the Vassar College Salary Endowment Fund. Most of the numbers on the program they had played here before and one new work that they had planned to give, a Contrapuntal Paraphrase for Two Pianos of Weber's "Invitation to the Dance" by Leopold Godowsky, was held over at the last minute in deference to a telegraphed request from Mr. Godowsky that they give it its first performance at his concert in Carnegie Hall in April, when he himself will play an accompaniment to it on a third piano. In its place the Saint-Saëns Scherzo was played, one of the most popular works in the two-piano repertoire of these artists.

In all their playing on Saturday there was again strikingly in evidence, first of all, the remarkably solid sense of rhythm that they possess in apparently equal degree, the clean-cut precision and the complete sympathy and unanimity in matters of interpretation. The only point on which there is not absolute uniformity is that of touch and tonal quality and the difference between the two players in this respect seems to be growing somewhat more marked. Performances of outstanding excellence on Saturday were those given of the Haydn-Brahms variations, the arrangement of Saint-Saëns' "Spinning Wheel of Omphale," Arnold Bax's "Moy Mell," the Saint-Saëns' Scherzo, and Germain Tailleferre's "Cache-Cache Mitoula." The program included Stravinsky's Andante, Balalaika and Galop, three unimportant little essays in ultra-modernism, and E. B. Hill's clever "Jazz Study," which had to be repeated. E. J.

Gregory Matuszewitz, Feb. 25

Enter the concertina into the sacred precincts of the concert halls! Gregory Matuszewitz has the honor of being probably the first person to give a recital on the English concertina in New York. Mr. Matuszewitz, announced as being Europe's foremost virtuoso on this instrument, need not fear that this distinction, if such it be, will be wrested from him. His numbers were those which are in the repertoire of all violinists, and ranged from Sarasate's "Zigeunerweisen" to Dvorak's "Humoresque." There was fluent technique in his playing as well as tonal variety. Vera Smirnova, who wore a Gipsy costume, was billed as a contralto and displayed a voice of masculine quality. She sang two groups of Gipsy ballads. H. H.

Henri Duval, Feb. 25

Henri Duval, violinist, said to have been a protégé of Wieniawski and Sarasate, made his first New York appearance in Carnegie Hall on Saturday evening. The program included Handel's Sonata in A, Wilhelm's transcription of Wagner's "Preislied," Wieniawski's D Minor Concerto, Beethoven's Romance in G, and the last movement of the same composer's ninth Sonata, Sarasate's "Zigeunerweisen" and two of his own compositions. While Mr. Duval's playing exhibits some excellent features, evident nervousness militated against him in the matter of intonation, and his technique was not quite what one would presuppose from association with two such masters as Wieniawski and Sarasate. Josef Bonime provided excellent accompaniments. M. B. S.

Elena Gerhardt, Feb. 26

On Sunday evening Elena Gerhardt added an "extra" recital to the series of three she had already given at the Town Hall, singing on this occasion old Italian airs by Marcello and Gluck, two airs in English by Handel and groups of songs by Schumann and Hugo Wolf.

Mme. Gerhardt's voice was not at its best on Sunday but even when such is the case the resources of her art are so comprehensive that she is able to make a program of songs an evening of rare enjoyment none the less, for she has an authoritative command of the best traditions in lieder singing and she is a past mistress of the art of seizing the essential mood of a song and creating an atmosphere. For these reasons all the more regrettable are the blemishes that have crept in to mar the beauty of her work, the tendency to sing below pitch, the growing vibrato in her voice, the all too frequent employment of the explosive ending of phrases.

The high lights of the evening were Wolf's "Anakreon's Grave," in which beauty of voice unerringly matched beauty of style. Schumann's "The Fortune Teller," which the singer invested with an infectious humor, Wolf's "Stork's Message," which was also made a masterpiece of humorous narrative, and Schumann's "Du bist wie eine Blume," sung as an encore. Wolf's "Weyla's Song," like Schumann's "Fortune Teller," was re-demanded. H. J.

Francis C. Torre, Feb. 26

Francis C. Torre, baritone, gave the first of a series of three concerts at the National Theater on Sunday evening, assisted by Anna Pinto, harpist, and John Finnegan, tenor. Mr. Torre sang arias from "Dinorah" and Handel's "Samson," and songs by Lotti and Clarke. Mr. Finnegan's numbers included an aria from Handel's "Semele" and songs by Schubert, Rubinstein, Hughes and Moore. Miss Pinto played various transcriptions for harp. H. N.

Friends of Music, Feb. 26

Artur Bodanzky chose wisely when he included Malipiero's "Impressioni dal Vero" in the program of the eighth concert of the Society of the Friends of Music at the Town Hall on Sunday afternoon. The first part of the work was played here last season by the National Symphony under Mr. Bodanzky's direction, and three months later the Boston Symphony played the first part at one of its local concerts. Sunday's concert brought the first hearing of the work in its entirety.

Malipiero has demonstrated ere this his claim as one of the foremost of the modern Italian composers. The "Impressioni dal Vero" serves to strengthen his claim. For it is music which indubitably stamps the composer as a creative genius. In its shifting tonalities it hints at the influence of Debussy. What modern composer has not felt this influence? Yet Malipiero is not a slavish imitator, for his brush paints colors that glow warmly and with a deep richness [Continued on page 40]

During the first ten days of March the Flonzaley Quartet will play at Long Branch, Millbrook and Princeton, N. J.; New York, and Dobbs Ferry, N. Y., and Boston.

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Chicago Opera Association Ends Last New York Season with Record of Twenty-Four Works Sung

Lucien Muratore's Return to Company in "Monna Vanna" an Outstanding Event of Final Week—"Manon," "Jongleur" and "Otello" Given First and Only Performances—Marguerite Namara Sings "Thais," Joseph Schwarz "Rigoletto"—Mary Garden Says Farewell as "Fiora" in "Tre Re"—List of Operas Given During Engagement

COMPLETING a record of twenty-four operas sung at thirty-five performances in five weeks, the Chicago Opera Association ended its final New York engagement Saturday night, Feb. 25, with "L'Amore dei Tre Re," with Mary Garden as *Fiora*. She spoke a few words to the audience after the final curtain, bidding New Yorkers welcome to the Chicago opera should they visit the Lake Michigan city.

The final week was notable chiefly for the return of Lucien Muratore, whose speedy recovery from an attack of appendicitis and an enforced operation surprised as much as it gladdened opera enthusiasts. The French tenor sang opposite Miss Garden in "Monna Vanna" Thursday night after having been absent from the company since the first week of its engagement, when he sang in "Samson et Dalila" and "Carmen."

Besides "Monna Vanna," three operas, "Manon," "Le Jongleur de Notre Dame" and "Otello" were sung for the first time at the Manhattan this season, during the final week. "Thais" and "Rigoletto" were repeated, but with changes in the casts that brought forward Marguerite Namara as Massenet's heroine, in place of Miss Garden; and Joseph Schwarz as the Jester in "Rigoletto," sung at the first performance by Georges Baklanoff. Edith Mason substituted for Claire Dux, who was ill, as *Manon*. In "Otello" the leading rôles were entrusted to Charles Marshall, Rosa Raisa and Giacomo Rimini. "La Fête à Robinson" was given its second performance in connection with "Le Jongleur."

A list of the operas performed by the Chicagoans at the Manhattan in the recent season, and the number of times each was given, follows:

"Samson et Dalila," 1; "Traviata," 2; "Pelléas et Mélisande," 1; "The Girl of

the Golden West," 2; "Madama Butterfly," 2; "Barber of Seville," 1; "Carmen," 1; "Love of Three Kings," 2; "Tristan und Isolde," 1; "Bohème," 1; "Le Fête à Robinson" (ballet), 2; "Pagliacci," 2; "Birthday of the Infanta," 2; "Jewels of the Madonna," 2; "Salome," 3; "Louise," 1; "Tannhäuser," 2; "Rigoletto," 2; "Lucia di Lammermoor," 1; "Love for Three Oranges," 1; "Thais," 2; "Aida," 1; "Manon," 1; "Jongleur de Notre Dame," 1; "Otello," 1; "Monna Vanna," 1; 24 operas, 2 ballets, 35 performances.

"Manon" Begins Final Week

Because of the continued indisposition of Clair Dux, Edith Mason stepped into the name-part of "Manon" at the Manhattan Monday night, when that opera was given to open the fifth and last week of the Chicago Opera Association's New York season. Miss Mason, too, was afflicted with a cold and an indulgence

was asked for her. She sang smoothly and well, however, without a trace of difficulty, and presented an attractive, if somewhat matronly picture as Massenet's frail heroine. The high, semi-coloratura phrases which other *Manons* have been known to omit, were cleanly and prettily sung.

Tito Schipa, somewhat out of his element as *des Grieux*, was happier in declamatory passages than the delicately turned "Rêve," but was tumultuously applauded after he sang it, and also after the dramatic "Ah, Fuyez." Maguenat, whose thrice admirable treatment of the rôle of *Pelléas* in the Debussy music-drama suggested that he had greatly improved his vocalism, dropped back into old habits of roughness and throatiness as *Lescaut*. He gave the character a certain pictorial quality, but one could only regret the manner in which he sang the lovely little "Rosalinde" air of the *Cours la Reine* scene.

Dua was Guillet and Defrère de *Bretigny*. There was no singing in the opera better than that of Paul Payan, as the elder *des Grieux*. Here is a French bass who brings back memories of Journet. Others in the cast were Alice d'Hermanoy, Philine Falco, Frances Paperte, Elise de Valois, Jean de Keyser and Giuseppe Minerva.

The dances in the *Cours la Reine* scene were very prettily achieved and the music so delightful that there were no regrets over the omission of the Gambling House scene, to make room for them. Gabriel Grovlez led the orchestra like the good French conductor he has proved himself to be.

O. T.

"Our Lady's Juggler"

The only performance this season of Massenet's "Le Jongleur de Notre Dame" was given on the evening of Feb. 21, bracketed with a repetition of Grovlez' ballet, "La Fête à Robinson." Miss Garden's performance of *Jean* is familiar to New Yorkers and it was no different

on this occasion, save that she sang better than usual. In the matter of costume, one is moved to opine that if the juggler had been less provident in the matter of perfectly fitting silk tights (which must have cost him at least \$25 a pair) and high-heeled suede slippers, he would not have been brought to such a parlous state. Mr. Dufranne sang *Boniface* very well except when the music went high, and Mr. Payan as the *Prior* made much of a small part. The minor rôles were creditably filled by Octave Dua, William Beck, Constantine Nicolay and Désiré Defrère. Mr. Polacco conducted.

The ballet romped through the Grovlez work, conducted by the composer, and there were amusing spots, but one wondered with such lovely works as "Naila" and "Sylvia" unperformed, why so much time and money had been spent on "La Fête à Robinson." J. A. H.

"Otello" Has Lone Performance

"Otello," one of the sturdiest of last season's achievements by the Chicago Opera Association, had but one representation during the New York season just ended. This was on Wednesday evening, Feb. 22. The *Otello* was Charles Marshall, who caused a considerable stir in the part a year ago, and the *Desdemona* was Rosa Raisa, as at the performances last season. Giacomo Rimini succeeded Titta Ruffo as *Iago* and was in some respects more in the character, imparting to it a measure of subtlety in the suggestion of treacherous cunning and emphasizing points of pictorial effect, besides singing competently.

Marshall's *Otello* again was one of a certain nobility of action and there were plenty of rapier-like high tones to excite the standees. Much of the voice sounded bottled, however, and less resonant than a year ago. Mme. Raisa's *Desdemona* again was notable chiefly for her beautiful singing of "Salce, Salce" and the "Ave Maria" of the last act. Others in the cast were Maria Claessens, Lodovico Oliviero, José Mojica, Virgilio Lazzari, Sallustio Civali and Jerome Uhl.

Pietro Cimini conducted with an excess of storm and stress and rather scant consideration for some of the finer

[Continued on page 40]

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[Continued from page 3]

their Buffalo Dance, the Sun Flower Dance and the Spring Dance.

Expression of Religious Beliefs

These dances represent the drama in one of its most exalted forms. In the background are the musicians with the tom-toms, and the chorus invoking with its chant the benignity of some nature deity, age-less symbol of prayer. Before them are the dancers, actors in a ritual every action of which is a symbol necessary to the narrative. Transported, the dancers perform a ceremony, mystic, superb in symmetry and color; and as an unvarying accompaniment, the *Koshare*, Delight-makers, priests of the comic-spirit, move through each dance, hailing laughter as the never-changing link of all the ages. They are as much a part of New Mexico, these dances, as the mountains themselves. Whether it be in the Buffalo Dance, before the hunt, or the Spring Dance, salutation to the coming rebirth of the earth, these men of faith seem to clasp hands with those gods of the open, with whom we, in the process of civilization, have lost touch.

Nor are the Indians unrespectful of the artistic expression of others; they regard the pageants and the music of the fiesta with an attitude of great devotion. Last season, for instance, Adolph Bolm, a visitor to the Fiesta, as a courtesy to the Indians performed a dance of the Zeitoons, a tribe of Asiatic warriors. And to the unique and brilliant performance, the Indians made salutation as to the religious expression of a fellow race.

Beside the Fiesta, there is another strong factor in Santa Fe which will

perpetuate and nurture the artistic creation of the city—the New Mexico Art Museum and the School of American Research of which Dr. Edgar L. Hewett, idealist and worker, is head. Housed at first in the old Palace of the Governors, where since 1606 the rulers of that region were stationed and where Lew Wallace wrote his "Ben Hur," in 1918 the New Art Museum and Auditorium was dedicated.

Museum Dedicated to Art

More than any other single institution in Santa Fe, the Museum represents the spirit of the future of the City of Holy Faith. In construction it immortalizes the past, for its building, fine monument of native architecture, has been a composite of the missions of Acoma, city in the sky, of San Felipe, of Taos and of various other spots. In spirit, in purpose, the museum faces the future, for its aim is to nurture art of every sort freely and without prejudice, so that in the presence of these undying beauties of the past, here visualized, this country may build up as noble and splendid an artistic future.

It is an aim superbly voiced by Frank Springer, of New Mexico, at the dedication of the museum in 1918, when he said:

"So it may come to pass that from the turmoil of theories, of agitations and of vain-glorious boastings, and from the dismal follies of idle luxury, this nation may pass to a more worthy epoch of hard and earnest work—whose aim with organized purpose and concerted striving, shall be to render just account of the wealth of earth, air and sky with which a bountiful Providence has endowed us.

Thus may America begin to know herself and go forward with power and majesty to the destiny which invites her. Thus from borrowers and imitators shall we become creators, and our creations shall challenge the respect of mankind. Depending no longer on other lands or times for inspiration to brush, to chisel, to trowel or to song, we shall find at home the themes for boundless achievement and our arts shall grow as this temple has grown and as all true enduring art must ever grow—straight from our own soil.

"Thus while the past may teach us it is the future that calls and beckons and herein lies the supreme mission of this building and of the organizations and influences which cluster around—to point the way to this inspiring goal, and bear a part in its attainment."

And herein also lies the supreme mission of the City of Holy Faith.

Vecsey Plays in Charleston

CHARLESTON, S. C., Feb. 27.—Ferenc Vecsey, violinist, was the soloist in the fifth program of the Charleston Musical Society, and played with breadth of style and purity of tone. With Walter Meyer-Radon at the piano, he was heard in a César Franck Sonata, a Debussy Sonata; Fantasy for G String and "Moto Perpetuo," by Paganini, and four of his own compositions, "La Lune," "Caprice," "Pourquoi?" and "Badinage Impertinent." Maud Gibbon managed the recital.

Miss Beach Scores in "Martha"

Though she had been ill with a high fever the week before, Beulah Beach, soprano, made a satisfactory appearance with the Grand Opera Society of New York on the evening of Feb. 16, in a performance of "Martha." Miss Beach had to repeat "The Last Rose of Summer."

COATES VISITS WASHINGTON

New York Symphony Plays in High School Auditorium

WASHINGTON, D. C., Feb. 27.—Owing to the closing of the National Theater by the District Commissioners as unsafe for public performances, T. Arthur Smith, Inc., was obliged to present the final concert of the New York Symphony at the Central High School Auditorium. Under the dynamic leadership of Albert Coates, the orchestra gave a brilliant and colorful interpretation of Beethoven's Seventh Symphony, Tchaikovsky's "Francesca di Rimini" and Strauss' "Till Eulenspiegel."

In the present disorganization of concert schedules through the closing of certain theaters, the public school authorities, through the Community Center Department have come to the rescue by offering the High School Auditorium.

Under the auspices of the Community Center Department of the public schools of the District, a series of evenings of Oriental art has been organized. A program of arts of Japan in dance, song and story was presented by Michio Itow, Yashuichi Wuriu, Anita Enters, Yuji Itow, Gutzon Borglum, George Wilson and Mrs. Walter Nash on Feb. 21.

WILLARD HOWE.

Althouse Sings in California

Among the California cities which heard Paul Althouse during February were San Francisco, where he appeared as soloist with the Symphony; San Jose, Fresno, Ontario and Los Angeles. The tenor has been engaged by the Bridgeport, Conn., Oratorio Society for an appearance as soloist with it in Elgar's "King Olaf," on April 18.

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OREGONIANS GREET SAN CARLO OPERA

Gallo Company Begins Week's
Season—Local Artists
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By Irene Campbell

PORTLAND, ORE., Feb. 25.—The San Carlo Opera Company opened its annual week's season in Portland on Feb. 13 at the Municipal Auditorium before a large audience in "Madama Butterfly." The production was a brilliant success. Tamaki Miura gave an artistic portrayal of the rôle of Cio-Cio-San. Giuseppe Agostini, who has appeared in Portland many seasons, sang admirably as Pinkerton, and was extended a hearty welcome. Others in the cast were Mario Valle, baritone, as Sharpless; Anita Klinova as Suzuki; Alice Homer as Kate Pinkerton; Natale Cervi as Yamadori; Pietro de Biasi as The Bonze, and John McLeod of Portland, four years old, as the child.

"Cavalleria Rusticana" and "Pagliacci" were sung on Feb. 14. In the first opera Bianca Saroya sang dramatically

the rôle of Santuzza. Romeo Boscacci, as Turiddu, proved to be an artistic actor as well as a charming tenor. Anita Klinova, contralto, was an attractive Lola. Nicola D'Amico as Alfio and Alice Homer as Lucia completed the cast. The chorus sang expressively the Hymn to the Madonna, and the Intermezzo was beautifully played by the orchestra. Frederick W. Goodrich of this city assisted on the pipe organ.

In "Pagliacci" Anna Fitzu, guest artist, was a charming Nedda, with her sparkling soprano voice and dramatic acting. Gaetano Tommasini, who was to have sung the rôle of Canio, was laid up with a severe cold, and his part was ably taken by Giuseppe Agostini, who acted admirably, and sang "Vesti la giubba" with fine effect. Joseph Royer sang the stirring Prologue with dramatic fervor, the audience demanding an encore. Joseph Tudisco was *Peppe*, and the rôle of *Silvio* was well sung by Nicola D'Amico.

"Faust" was performed at the matinée on Feb. 15, with Miss Fitzu singing the rôle of *Marguerite*, in place of Sofia Charlebois, who is ill in San Francisco, and was unable to come north with the company. Miss Fitzu was a lovely *Marguerite* and sang with artistic beauty of tone. Mr. Agostini as *Faust* was again in fine voice. Mr. De Biasi was a

striking *Mephistopheles*, with his fine bass voice and dramatic acting. Mr. Valle sang extremely well as *Valentine*. Miss Klinova as *Siebel* and Miss Homer as *Martha* completed the cast.

"Rigoletto" was presented that evening. Josephine Lucchese as *Gilda* scored a success in her dainty acting and fine soprano singing. "Caro Nome" aroused great applause. Mr. Royer as *Rigoletto* also won success, and Mr. Boscacci as the *Duke* gave admirable color to his singing. Mr. De Biasi was *Sparafucile*, and Miss Klinova an attractive *Maddalena*.

The orchestra is under the capable and efficient leadership of Ernst Knoch. The local engagement is under the direction of W. T. Pangle.

The Sunday afternoon popular concert presented at the Public Auditorium on Feb. 12, under the auspices of the city, was one of the most interesting of the series. The Eurydice Club Chorus, composed of fifty women, conducted by E. Bruce Knowlton; a male octet, composed of E. A. M. Fowler, Stanley Hibbs, Raymond Osborne, H. E. Veness, P. T. Anderson, William Robertson, R. J. Tasker and R. W. Curtis, and several pipe organ solos by Francis Richter, blind organist and composer, made up the program. The feature of the concert was the presentation of Bendall's cantata, "Lady of Shalott," with incidental solos sung by Georgie Baldwin.

Lucien E. Becker gave the fifth of a series of organ recitals on the Olds Memorial organ in Reed College Chapel on Feb. 14. The program included compositions by Guilmant, Dawes, Stoughton, Rousseau, Silas, Saint-Saëns and Humperdinck.

Oliver O. Young, director of the Elwyn Musical Bureau of this city for the past two and one-half years, has resigned that position to re-enter school work. Mr. Ellison's partner, C. H. White, formerly of Boise, Idaho, will for the present assume the vacant position as head of the Elwyn Musical Bureau, and will be in a position to help his partner in the affairs of the Ellison-White Lyceum and Chautauqua Association. This will leave Mr. Ellison time to become the new director-manager of the Elwyn Musical Bureau.

Humphrey J. Stewart Proposes Civic Music Center for San Diego

SAN DIEGO, CAL., Feb. 25.—Plans for a civic music center, to be established near the Spreckels organ pavilion in Balboa Park, were outlined in the annual report of Dr. Humphrey J. Stewart, municipal organist. The plan contemplates the use of two buildings adjacent to the organ pavilion, and formerly known as the San Joaquin and Kern county buildings. The musical organizations of the city have without exception given their hearty support to the proposal, the report states, and the proposal has received the approval and indorsement of the board of park commissioners. The only practical difficulty is said to be the rehabilitation of the buildings, and this now appears to be possible through the efforts of the mayor's committee of citizens.

BUHLIG SOLOIST WITH LOS ANGELES SYMPHONY

Pianist Visits San Diego with Rothwell's
Forces—Werrenrath Appears
in Recital

SAN DIEGO, CAL., Feb. 25.—The Los Angeles Philharmonic Orchestra, under the leadership of Walter Henry Rothwell, was heard in the second local concert of a series of four in the Spreckels Theater on Feb. 13, and played admirably. The program included Weber's "Oberon" Overture, Liszt's "Tasso" tone-poem, Schumann's Concerto in A Minor, Georg Schumann's "Dance of the Nymphs and Satyrs," Cadman's "Oriental Rhapsody," and Dvorak's "Carneval" Overture. The Cadman number, with its exotic color, was especially attractive.

The soloist of the evening was Richard Buhlig, pianist, who appeared in the Schumann Concerto. He played superbly and was ably supported by the orchestra.

A preliminary analytical talk was given on Feb. 12 by Gertrude Ross, Los Angeles composer. Mrs. Ross, who was introduced by John Hamilton, president of the San Diego Philharmonic Society, gave a most interesting lecture and comprehensive readings on the works to be played.

Reinald Werrenrath, American baritone, appeared in a pleasing and artistic recital on Feb. 21 at the Spreckels Theater. The recital marked the artist's first visit to San Diego and the enthusiasm of his listeners grew with each number of the program. The artist's beautiful lyric quality of voice delighted the audience as much as did his artistry. Mr. Werrenrath gave many request numbers during the evening. Harry Spier at the piano added much to the evening's enjoyment. W. F. REYER.

HEAR REDLANDS ENSEMBLES

Philomela Chorus in Concert—University
Quartet Sing to Indians

REDLANDS, CAL., Feb. 25.—The Philomela Chorus, conducted by C. H. March, and with Christine Springston as accompanist, gave a concert at the Auditorium, under the auspices of the Highland Community Club recently. Choral numbers by Puccini, Huhn, Clough-Leigher, Brahms and Dickinson, piano solos by Christine Springston, and vocal solos by Elma Tolleson and Gwladys Pugh made up the program.

A quartet consisting of Elma Tolleson and Marion Boulette, sopranos, and Katherine Torrence and Alice Denning, contraltos, all students in the Fine Arts College of the University, recently gave a program before 600 Indians at Sherman Institute, Riverside. Miss Boulette was heard in solo numbers and there was also a duet by Miss Boulette and Ruth Spurlin. CHARLES H. MARSH.

NEW ORLEANS, LA.—Mrs. Bordelon, Elsie Morgan, May Mares, Lillian Young, Mrs. Alderson and Bertram Bailey gave a recital in Mr. Bailey's studio recently. Mme. Gabrielle Lavedan and Antonia Soum-Redditt were accompanists.



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Chicagoans End Last New York Season

[Continued from page 37]

effects of Verdi's magnificent score. The ensemble ending the third act very nearly came to grief through the failure of the chorus to get the beat and the pitch.

O. T.

Muratore's Return

When the parting of the curtains on the second act of "Monna Vanna" revealed Lucien Muratore in the habiliments of *Prinziville*, the roar of applause that swept through the old Manhattan made it impossible for Conductor Polacco to go ahead with the score. There was nothing for the tenor to do but to step out of his part and acknowledge the regal welcome thus extended him on the occasion of his return to opera. He did it very gracefully and marred the picture as little as possible. In the French artist's subsequent singing there was little trace of his recent illness and his hospital experience. The voice had its characteristic fire and intensity, and his acting its customary imperious vigor. Some of his upper tones had a suggestion of forcing and there were two excursions into falsetto, but these were not peculiar to this performance. Muratore in this rôle easily transcends the music that is given him to sing.

Miss Garden, said to be troubled with a cold, was nevertheless a radiant *Monna Vanna*—too radiant for some aspects of the character she portrayed. Her singing was, for the most part, effective; her acting at times disturbing in its feverish excess of gesture. Georges Baklanoff was again a very impressive *Guido*, with the fault, as heretofore, of enlarging some of his top tones off the key. Edouard Cotreuil sang rather throatily as *Marco*. Others in the cast were Mojica, Nicolay, Contesso and Deffère.

Conductor Polacco did all possible for Fèvrier's uninspired score, which does little to help or hinder Maeterlinck's play. He shared in the curtain calls with Miss Garden, Muratore and Baklanoff. There were wreaths for the tenor, who appeared a number of times alone.

O. T.

Namara as "Thais"

Marguerite Namara's only New York appearance with the Chicago Opera Association was made on Friday night when she sang *Thais* supported by Hector Dufranne as the Cenobite who sought her conversion and Theodore Ritch as the Alexandrian lover *Nicias*. Miss Namara's interpretation followed closely the lines laid down by Mary Garden, although it lacked much of the vigor and domination which comes from the latter's personality. During the first scenes, Miss Namara's acting was rather too restless, but her interpretation achieved distinction in the scenes which followed the courtesan's conversion. Her singing was good throughout, and her voice clear. Dufranne's *Athanaël* is a familiar interpretation. His singing was not of his best in some of the scenes. Constantin Nicolay as *Palemon* did some fine singing in the first act and Philine Falco, Margery Maxwell and Marie Claessens were adequate in the smaller rôles. Gabriel Grovlez conducted and permitted the performance to drag a little dismally at times. The settings and costumes of the Chicago Company's "Thais" might well undergo renovation.

L. B.

"Fiora" Waves Farewell

If the question of what opera Miss Garden should have appeared in on the occasion of her New York farewell had been put to her admirers, many would have cried as with one voice "Pelléas et Mélisande." None of these could have regretted the lady's own choice, however, after the second act of "L'Amore dei Tre Re" on Saturday night. It was magnificent, even if there were some present inclined to add that it was not Benelli. Miss Garden's *Fiora* has become familiar to New York. Verbal wars have been fought over it. It is scarcely necessary to say more than that she played it last week at an emotional pitch and with a passionate surge that even transcended her performance of the part when she electrified an audience at the Lexington Theater one night two seasons back. It was a warm, living, human portrayal; a *Fiora* upon whom poets might hang their garlands of verse; a *Fiora* who called

the consummate skill of the actress into full play. A fitting farewell indeed; and Miss Garden sang in a way that made even \$250,000 for a concert tour seem a feeble figure at times. Her voice has benefitted by the restraints imposed by her duties as impresaria. There were very beautiful phrases in her work as she sang her Swan Song to New York. The higher notes troubled her less than ever.

Mr. Polacco, in the pit, was equally immersed in the performance. Rich colors flashed from the score of Montemezzi; lyric phrases were turned with exquisite subtlety; the glowing sweep of passionate music was compelling in its breadth. Virgilio Lazzari's *Archibaldo* is one of the great tragic figures of our opera. He made it great again on Saturday night. Georges Baklanoff was the familiar *Manfredo* of powerful voice and scarce bending dignity, and Edward Johnson presented an *Avito* of romantic cast, whose singing was charged with beauty and accented with deep feeling. His scene with Miss Garden on the terrace was as good as anything in the presentation of the work. Lodovico Oliviero did well as *Flaminio* and the other parts were adequately sung by José Mojica, Philine Falco and Anna Correnti.

There were many calls for principals and conductor after the first and second act, and the audience remained, at the end, to bring *Fiora* out of the castle crypt. She seemed loath to come forward, but her admirers were disinclined to leave. The farewell ovation was

Pietro A. Yon to Give New York Recital

Making his only recital appearance in New York this season, Pietro A. Yon, organist and composer, will appear at Aeolian Hall on Saturday afternoon, March 11. His program includes the Liszt Prelude and Fugue on the name "B-A-C-H," Bach's Prelude and Fugue in A Minor, Saint-Saëns' *Elevation* in E, and a group of modern Italian and American compositions. Among these are M. Enrico Bossi's "Redemption" and Remondi's "La Goccia," Powell Weaver's scherzino "The Squirrel" and A. Walter Kramer's *Eklog* and O. E. Schminke's *Marche Russe*. The final group will be devoted to the organist's own works, including his new "Hymn of Glory," his "Gesù Bambino" and First Concert Study, the last two by request.

Academic Audiences Hear Miss Dux

Claire Dux, soprano of the Chicago Opera Association, has developed a following among educational institutions, and several appearances recently booked for her are with colleges or teachers' organizations. She sang before the Concord Teachers' Association at Concord, N. H., on Feb. 23. She sings at the University of Minnesota on Feb. 28 and at the University of Michigan on March 14. At the last named concert Bronislaw Huberman will share the program with Miss Dux.

Danise Records Neapolitan Songs

Giuseppe Danise, baritone of the Metropolitan Opera Company, is appearing at the Opera House per schedule several times a week, and in this season of colds and "flu" he frequently increases his weekly quota of performances with "pinch-hitting" appearances. Between rehearsals and performances he is making a new series of records for the Brunswick Phonograph. Some of these are of Neapolitan songs as well as operatic arias.

Early American Music Used for Picture Score

A score made up of folk-songs and old Colonial music taken from the old notations brought to the colonies from England by the early settlers of America, was arranged to accompany the motion-picture version of Robert W. Chambers' novel, "Cardigan," recently shown at the Capitol Theater, New York. The locale of the picture is laid in Revolutionary days, and an effort was made to procure the original music of the period. Mortimer Wilson, the composer, who harmonized the score, went to New England to examine the collection of early American folk-songs in the possession of Harvard University. He discovered several quaint and original musical forms almost obsolete at the present day. Most of the music in the collection was prob-

overwhelming and Miss Garden could not escape with repeated bows. A speech was demanded. The impresaria touched not on opera politics and made but a light reference to policy.

"I have been dead," she declared, referring to her stage demise. "I do not like to come to life again! I want to thank you very much and from my heart for all your applause and for your attendance these five weeks we have been in New York. I don't believe we will come back here again because we are going to take care of the Western territory and it means a lot of work. But I hope that many of you will come to Chicago on the Twentieth Century. Everyone who comes from New York next season will find the doors open and anything that I can give you will be yours." There was no more to add then except a kiss of the hand and a wave of farewell.

P. C. R.

A Farewell "Rigoletto"

For the farewell Saturday matinée, the Chicagoans presented "Rigoletto" with a cast the same as at the previous performance with the exception of Joseph Schwarz who took the part of *Rigoletto*. Edith Mason again sang brilliantly as *Gilda*. Mme. Mason was in exceptional voice, and took her high E Flat without the slightest effort. Schwarz was vocally at his best, and created a deep impression with his histrionic ability in the rôle of the hunchback. Schipa was again effective as the *Duke of Mantua*. The *Sparafucile* of Cotreuil was one of the particularly fine interpretations of the afternoon. Polacco conducted, achieving distinction as always.

ably never printed. Among the interesting findings of Mr. Wilson was a quaint notation of "Yankee Doodle," differing from the famous air as it is known today in that the first phrase turns downward instead of upward. Another interesting discovery was a Revolutionary "popular" song entitled "War and Washington," written to the tune of "The British Grenadiers."

Ponselle Starts Spring Tour

Her last performance at the Metropolitan Opera House for the season was sung by Rosa Ponselle, soprano, on the evening of Feb. 27, when she appeared in "Ernani." Miss Ponselle's rôle in this opera is that of *Elvira*. Her interpretation of the part was one of her main achievements of the year. She also created *Margared* in the American première of Lalo's "Roi d'Ys" on Jan. 5. Miss Ponselle leaves this week for an extended concert tour which will occupy her until the middle of May. Immediately preceding her final Metropolitan appearance she sang at the Opera concert on the evening of Feb. 26.

New Instructors Join Staff of Army Music School

WASHINGTON, March 1. — Warrant Officer George E. Zepf, band leader, for some time past in charge of the Third Cavalry Band at Fort Myer, Va., and Warrant Officer James C. Eldridge, band leader on duty with the Fifty-third Infantry Band at Fort D. A. Russell, Wyo., have been ordered to this city for duty as band instructors at the Army Music School at Washington Barracks. Warrant Officer Kenneth Heber, on duty with the band of the Sixth Field Artillery at Camp Dix, N. J., has been assigned to duty with the Third Cavalry at Fort Myer, Va., to fill the position as bandmaster formerly held by Warrant Officer Zepf.

ALFRED T. MARKS.

Clara Butt to Sing Once in New York

Dame Clara Butt, Kennerley Rumford and their concert party which includes Melsa, Polish violinist, and Grace Torrens, accompanist, will make only one New York appearance on their present tour. This will be at the Hippodrome on the evening of March 26.

Galli-Curci Begins Concert Tour

Having made the final appearance of her first season with the Metropolitan Opera Company in "Lucia" on the afternoon of Feb. 24, Amelita Galli-Curci left New York on the morning of Feb. 26 for a concert tour which will take her to the Pacific Coast. The demand for her concerts prevents her joining the Chicago Opera Association on its tour. The first appearances booked for her are in Rochester, N. Y.; Cleveland, and Kalamazoo, Mich. Her thirteenth Chicago

appearance of the season is to be made in a recital on March 5. At each of her Chicago concerts, the entire stage, seating 576, has had to be used. From Chicago she is to go to Denver, Salt Lake City, Los Angeles, San Francisco, Seattle, Spokane, Vancouver, Portland, Fresno and San Diego and will return through Texas, with concerts in El Paso, San Antonio, Fort Worth, Dallas and other cities. She established a new precedent when she sang at the Metropolitan Opera House on Feb. 12. The announcement that she would sing resulted in the selling out of the entire house within two days. Consequently, seats were placed on the stage for the first time at this institution.

Schofield Sings for Clubs

Many clubs have heard Edgar Schofield, bass-baritone, lately. He was one of the soloists in the presentation of "The Messiah" by the Women's Glee Club and Orpheus Club of Mankato, Minn. In Muncie, Ind., his appearance in joint recital with Vasa Prihoda, violinist, was under the auspices of the Matinée Musicale. The Morning Choral Club of St. Louis had him as assisting artist at its first evening concert of the season, and his appearance in Georgetown, Tex., was at the Southwestern University. In Independence, Kan., he sang for the Monday Music Club, and in Albany, N. Y., for the Women's Club. The Fitchburg, Mass., Teachers' Association sponsored a recital by him on Feb. 9. Mr. Schofield was soloist in Elgar's "Light of Life" at the Brick Church, where Clarence Dickinson is director of music, on Feb. 26. He has been booked for a recital in Altoona, Pa., on March 3 and is to sing at Bradford College in Haverhill, Mass., on March 8; in Dvorak's Requiem at St. Louis on March 12; in Stamford, Conn., on March 19; in Houston, Tex., on April 8; in San Antonio on April 14; for the Harlem Philharmonic Society of New York, at the Waldorf on April 20, and with the Pittsfield Symphony in Pittsfield, Mass., on April 26.

New York's Week of Recitals and Concerts

[Continued from page 36]

not found in the evanescent palette of Debussy. While the three sections of the work bear the respective titles of "The Blackcap," "The Woodpecker" and "The Owl," the music itself expresses moods evoked in the forest rather than the songs of the birds themselves. Wagner expressed such words in "Siegfried," but his forest grew in the temperate zone. Malipiero's forest is tropical, bearing luxuriant foliage of many and varied hues. Mr. Bodanzky read the score in a manner that set forth its beauties to the fullest extent.

As companion pieces to Malipiero's work were a ballet suite from Gretry's "Céphale et Procris" and Mozart's Divertimento in D for string quartet and two horns.

H. H.

Music Optimists, Feb. 20

A varied program was presented at the concert of the American Music Optimists on the evening of Feb. 20 at the Waldorf-Astoria. The Philomela Glee Club, conducted by Etta Hamilton-Morris, opened and closed the list, with Alice McNeill at the piano. The chorus's numbers were by Stephens, MacDowell, Mana-Zucca, Nevin and di Pirani. Mr. Pirani was present to hear the performance of his work on a Whittier poem, "Ocean." In Nevin's "When the Land Was White with Moonlight," Daisy Krey, contralto, sang the incidental solo. With Ida Lichtenstein at the piano, Max and Margarita Selinsky, violinists, gave groups of works arranged for two violins by Mrs. Selinsky. The composers represented in their numbers were Mana-Zucca, Kramer and Nevin. Some of these were repeated. Half a dozen songs by Mabelanna Corby were given by Janet Bush-Hect, contralto, with the composer at the piano. Mana-Zucca, the founder and president of the society, is at present in Florida, and her duties as officer of the organization are being performed by Lazar S. Samoiloff, the first vice-president.

K. D.

Week of Opera at the Metropolitan Enlivened by Changes Made in Casts

Florence Easton Comes Into Her Own as "Sieglinde" and Repeats Admirable "Isolde" of Last Season—Kingston a New "Siegmond"—Salazar Makes Formal Entry in "Pagliacci"—Zanelli Returns to Company—Mme. Galli-Curci Sings Farewell for This Season at Special Matinée of "Lucia"

CHANGES in casts offered the only touches of novelty to the week of opera at the Metropolitan. Florence Easton's assumption of the rôle of *Isolde* and *Sieglinde* in the two Wagnerian music-dramas included in the week's repertoire enhanced her position as an artist of the highest rank. In "Walküre" there was also a new *Siegmond*, Morgan Kingston.

Manuel Salazar, who had made one earlier appearance as a last-minute substitute for another tenor, made what was described as his "formal début" as *Canio* in "Pagliacci" and Renato Zanelli returned to the company as *Tonio*, also singing *Valentin* in the Saturday matinée of "Faust." "Andrea Chenier," "Rigoletto," "Aida" and "Lucia" were other operas of the week, the latter two being special matinées. At the "Lucia" performance, Amelita Galli-Curci sang her Metropolitan farewell for the season.

The Second "Chenier"

A second performance for the season of Giordano's "Andrea Chenier" opened the fifteenth week of opera on Feb. 20. The cast was virtually the same as that of the preceding performance, with Claudio Muzio as *Madeleine*; Beniamino Gigli in the titular rôle, and Giuseppe Danise as *Gerard*. These artists were in excellent voice, the tenor contributing some of his best singing in the long air of the first act and the "Come un Bel Di di Maggio" of the Prison Scene; and the soprano and baritone winning plaudits in their scene of Act III. Others in the cast included Kathleen Howard, Ellen Dalossy, Flora Perini, Mario Laurenti, Adamo Didur, Giordano Paltrinieri, Angelo Bada, Millo Picco, Paolo Ananian, Vincenzo Reschiglian and Pompilio Malatesta. Members of the ballet performed gracefully in the Gavotte of the first act. Moranzoni conducted a performance that was most impressive in moments of lyric flow.

R. M. K.

A Holiday "Aida"

"Aida" was the special holiday matinée on Wednesday with Claudio Muzio in the name part. Miss Muzio was resplendent in the rôle, and won round after round of applause. Martinelli, the *Radames*, shared in the ovations. Danise was impressive as *Amonasro*. Moranzoni conducted the performance with his accustomed high musicianship and vigor.

Galli-Curci as "Gilda"

For her final appearance of the season, save for a special matinée, Amelita Galli-Curci appeared as *Gilda* in Verdi's "Rigoletto" with Mr. De Luca in the name part and Mr. Gigli as the *Duke*, making his first appearance in the rôle at the Metropolitan, and the second of his career, he having sung it only once before, in Brooklyn last season. As a whole, the performance was a highly satisfactory one. Mme. Galli-Curci was insecure in the tonality of her opening phrases, but her *Gilda* was an interesting piece of work and much of her singing very lovely. To Mr. Gigli's singing, only the highest praise can be given. His aria in the third act was a superb piece of vocalization and the "Donna è Mobile" also brought forth a storm of applause from the house. Mr. De Luca's *Rigoletto* was fine, as always, both dramatically and vocally. The minor rôles were well sustained by Marion Telva as *Maddalena*, Louise Berat as *Giovanna*, Léon Rothier as *Sparafucile* and Paolo Ananian as *Monterone*. Mr. Papi conducted.

J. A. H.

Florence Easton as "Isolde"

The season's third "Tristan" on Thursday evening was made noteworthy by the appearance for the first time this year of Florence Easton as *Isolde*. Last year Mme. Easton displayed her conception of Wagner's Irish heroine first in Brooklyn and later in a single performance at the Metropolitan. There will be those who will contend that her voice is not heavy enough for the part, which is truly *hochdramatisch*; and yet last week's performance served to demonstrate the fact that this great artist has the power, through her skilful delivery and her command of the dramatic accent to make her voice seem suited to this music. In gesture, in action, in unerring adjustment to the unfolding of the rôle she won a very complete success. Not in the recollection of many who were present—it was a capacity house that "Tristan" drew—has the "Liebestod" been sung with such beauty of tone, such pure and lofty sentiment. Mme. Easton deserved the applause she got. She is an *Isolde* that the Metropolitan may well be proud of!

Miss Gordon was a splendid *Brangäne*, Mr. Whitehill a valiant *Kurwenal*. Mr. Sembach as *Tristan* alternated between some excellent and some poor singing, the music of the love duo finding him ill at ease in respect to the legato which that passage demands so decidedly. Mr. Gustafson as *King Mark* was altogether

satisfying and Mr. Leonhardt as *Melot*, Mr. Bada as the *Sailor* and Mr. Meader as the *Shepherd* were all efficient.

The orchestral part, that which makes a "Tristan" performance great or the opposite, left much to be desired. Mr. Bodanzky was no happier in his reading of these golden pages than he has been in other Wagner works. The prelude had little glow, the second act totally lacked turbulent passion and one waited in vain for that molten gold, which other conductors have drawn from the great brass passages that the Bayreuth master wrote so magically. Twice the orchestra itself played him false, the solo viola going to pieces in that heavenly passage in the first act leading up to the high B natural on the A string, where *Brangäne* sings "für böse Gifte Gegengift," and the horns bursting on the first measures of *Tristan's* entrance into *Isolde's* part of the ship. In spite of all of which, "Tristan" is "Tristan," the peak of Wagner's genius, the poem of poems! A. W. K.

Galli-Curci's Final Appearance

"Lucia di Lammermoor" was given at a special Friday matinée as the vehicle for Amelita Galli-Curci's final appearance this season at the Metropolitan. A capacity house gave round after round of applause to the soprano and Beniamino Gigli, who sang the part of *Edgar*. Both singers were at their best dramatically and vocally, and it is doubtful whether Mr. Gigli has done better singing this season. Giuseppe De Luca and José Mardones as *Henry Ashton* and *Raymond* shared in the many curtain calls. More than half the audience remained after the fall of the curtain to cheer Mr. Gigli. Gennaro Papi conducted, and Angelo Bada, Pietro Audisio and Grace Anthony sang the minor rôles with skill. Proceeds of the performance went to the New York Hospital Service. L. B.

New Singers in Double Bill

Novelty was scarcely to be expected in the double bill of "Cavalleria Rusticana" and "Pagliacci," Friday's operas at the Metropolitan. Yet various changes in cast brought a measure of fresh interest to the *verismo* twins. Manuel Salazar, remembered as a popular tenor of the San Carlo Company, and who made an eleventh-hour emergency appearance at the Metropolitan in "Forza del Destino" some weeks ago when another tenor was ill, made his formal début as *Canio*. He had a considerable measure of popular success and sang the rôle creditably. The voice is not a large one in the Metropolitan, nor one of uniformly good quality; and his acting on this occasion was of a routine character, but it sufficed to put him in evident favor with his audience. Renato Zanelli sang *Tonio* in place of Antonio Scotti, who had been announced to make one of his rare appearances in the rôle. The substitute baritone sang very well, indeed, and was rousing applause after the Prologue. Lucrezia Bori again was a fascinating *Nedda*. Vincenzo Reschiglian, a competent singer of minor rôles, was *Silvio*.

In "Cavalleria Rusticana," Orville Harrold succeeded in making *Turridu* a more than customarily disagreeable personage, thereby heightening the sympathetic effect of Marrie Jeritza's *Santuzza*. Millo Picco was the *Alfo* and Marie Mattfeld *Lucia*. Mr. Moranzoni conducted both operas. O. T.

"Faust" Repeated

"Faust" attracted a great audience at Saturday's matinée. Geraldine Farrar appeared as *Marguerite*, Giovanni Martinelli in the title rôle, and Léon Rothier as *Mephistopheles*. Mary Ellis appeared as *Siebel*, and the cast also included Renato Zanelli, who replaced Mario Laurenti as *Valentine*, Paolo Ananian as *Wagner* and Louise Berat as *Martha*. The opera was attended with all the success which has marked its previous Metropolitan performances. The singing of the principals in the Garden scene was particularly effective, and the Prison trio was admirable. Louis Haselmans was an alert and resourceful conductor. The stage management of the Kermesse scene was excellent. The ballet danced cleverly, and the crowded stage presented a bright, bustling picture. P. J. N.

A New Deal in "Walküre"

Two changes of cast gave an altered aspect to the season's fifth "Walküre," presented at "popular" prices Saturday night. The thousands who took advantage of the opportunity to hear the Wagner music-drama at the reduced admis-

sion charges heard the best performance accorded the work so far this season. Florence Easton's *Sieglinde* was lovely to look upon and equally lovely to hear. In voice, action and appearance it stimulated, and it satisfied. True, there were many phrases in the first act that seemed low for her, as they have been for Mme. Jeritza; and it was true, also, that her exceptionally clear enunciation seemed unnecessarily to stress some of the least euphonious sounds of the German text, but hers was easily the most musical and, dramatically, the most convincing *Sieglinde* of the season. Pity 'tis, that a striking personality often counts for more in the matter of success in opera than the most intelligent and painstaking art!

There was also a new *Siegmond* in Morgan Kingston. He sang the rôle better than it has been sung in recent memory, as far as tone quality and smoothness of production were at issue, and looked the *Walsung* hero. His acting, if of a stereotyped character, had the virtue of restraint. Perhaps he did not show the fullest respect for the composer's intent in his treatment of the music, but he did respect the ears of his auditors. It was a pleasure to hear the Spring apostrophe really sung, not barked, gasped and bleated in evident distress. Doubtless, increased familiarity with the part would enable Mr. Kingston to do still better with it, both as to song and action.

Margaret Matzenauer again was a *Brünnhilde* of heroic mold, Clarence Whitehill's *Wotan* was vocally and dramatically superb, Jeanne Gordon was a rich-voiced *Fricka* and William Gustafson, deeper in the part than when he first essayed it, an excellent *Hunding*. Artur Bodanzky conducted, and, aside from details of disputed *tempi*, the orchestra revelled in a sumptuous exposition of the titanic score. The stage management was improved, particularly in various technical effects such as the moving clouds, but the substitution of hissing steam for flames in the "magic fire" scene remains a sorry confession of inadequacy somewhere. O. T.

Casals at Sunday Concert

The Sunday night concert was made notable by the appearance of Pablo Casals, 'cellist, who played the Lalo Concerto as his chief contribution to a program which featured as other soloists Rosa Ponselle, soprano; Martha Phillips, soprano, and Manuel Salazar, tenor, who substituted for Johannes Sembach, announced as indisposed. Mr. Casals revealed all the graces of his supreme artistry. He was obliged to concede extras.

Miss Phillips, whose name has not appeared previously upon a Metropolitan Opera House program, revealed a pretty voice of limited range of color and dynamics in the "Bel Raggio" from Rossini's "Semiramide," and a group of three songs, Farley's "Night Wind," "Wings of Night," by Watts, and the Norwegian Echo Song.

Miss Ponselle received the most turbulent applause for her presentation of the "Suicidio" from "Gioconda," and an aria from Verdi's "I Vespri Siciliani." Her encores were numerous. Mr. Salazar won approbation by his stentorian high tones and his lachrymose singing of the "Pagliacci" arioso and arias from "Tosca." The orchestra, under Paul Eisler, played with good effect the overture to "Tannhäuser," the Prelude to Act Three of "Lohengrin," and Wein-gartner's arrangement of Weber's "Invitation to the Dance." H. C.

Bauer Returns to New York

Harold Bauer, who left New York in Christmas week for a Pacific Coast tour, has been gone exactly two months. During this time he appeared as soloist with the Los Angeles, San Francisco, Portland and Minneapolis Symphonies and gave eighteen recitals in California and the Northwest. His next appearance will be at Town Hall on March 5, in joint recital with Pablo Casals.

Ernest Hutcheson will open his March engagements with a piano recital at Buffalo on March 4.

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Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place.
Tel. 1615 Decatur.

PUCCINI'S "Madama Butterfly" was presented before a large audience at the Opera House on Feb. 21, Geraldine Farrar appearing in the rôle of Cio-Cio-San. Morgan Kingston was excellent as Pinkerton in singing and acting. Antonio Scotti, who was scheduled for the part of Sharpless, was unable to appear, so the part fell to Thomas Chalmers, who gave a consistently good performance throughout. The cast also included Rita Fornia as Suzuki, Minnie Egner as Kate Pinkerton and Giordano Paltrinieri as Goro, Pietro Audisio as Yamadori, William Gustafson as the Bonze, P. Quintina as Yakuside, and V. Reschiglian as the Imperial Commissary.

Charles Albert Case, tenor, was heart in recital for the first time by a Brooklyn audience, under the auspices of the Institute, on Feb. 20. His audience, though not a very large one, warmly applauded the singer. Handel's "Where E'er You Walk" gave genuine musical satisfaction. Four German songs by Hugo Wolf were given with real feeling and grace by Mr. Case. "L'Heure Silencieuse," the audience judged the best of a group of French songs. Six English songs by as many composers, including "The Late Lark," by Donald Tweedy, the accompanist of the evening, concluded the program.

Mr. Case comes from the Pacific Coast, where he has been very active in musical circles for some time past. He has had experience as director of the vocal department of the University of Washington, vocal teacher of the Columbian Conservatory of Music, and lecturer at the summer sessions of the University of California.

Kathryn Platt Gunn, violinist, added much artistically to the program given for the benefit of the Kallman Orphanage, under the auspices of the Kallman Home Society at the First Swedish Baptist Church on Feb. 22. Elsie Engstrand, organist; Dr. E. J. Johnson, Joseph Palmroot, tenor; Ruth Regnall Lindwall, soprano; Esther Broberg, pianist, and

members of the First Swedish Baptist Choir also contributed to the program. The major part of the audience was Swedish, and many of the songs were sung in that language, but English was used quite extensively.

Miss Gunn played artistically and with fine technique Sarasate's "Zigeunerweisen," Pilzer's Berceuse, Kreisler's "La Gitana," and "Ave Maria" by Schubert-Wilhelmj. Ethel Watson Usher was Miss Gunn's accompanist.

In a Norwegian Concert, given under the auspices of the Nordisk Tidende before an unusually large audience at the Academy on Sunday afternoon, Feb. 26, compositions by Svendsen, Paulus, Lie, Grieg, Alnaes, and Sinding comprised the program. The Scandinavian Symphony, an excellent ensemble of fifty-six pieces under the able leadership of Ole

Windingstad, the United Scandinavian Singers, comprising seventy-five male voices, Augusta Tollefsen, pianist; Erik Bye, baritone, and Nora Fauchald, soprano, all contributed to the marked success achieved in this concert.

The beauty, imaginative power, and musical feeling in the work of the Scandinavian composers were wonderfully demonstrated. The singing of a Svendsen number and Paulus' "Finshaugen" by the male chorus was particularly effective, especially the latter, in which Nora Fauchald realistically depicted the terror of a young boy as he rides by Finn's Hill on New Year's Eve.

Mme. Tollefsen was the soloist in the Grieg Piano Concerto and played brilliantly. She was heartily applauded. Erik Bye was also given an ovation for his delightful group of Scandinavian songs, sung in rich voice and with emotional feeling. Again in "Landkjending" by Grieg, written for male voices, Mr. Bye's solo was excellent.

To Mr. Windingstad belongs the credit of the fine work of the Scandinavian Symphony, and the well balanced and effective choral music of the United Scandinavian Singers.

Toronto Choir in Festival

Mendelssohn Singers Celebrate Silver Anniversary in Notable Series of Concerts, Assisted by Philadelphia Orchestra—Prominent Artists Appear—"Damnation of Faust" Presented—Many Unaccompanied Numbers Included in Choral Music—Stokowski's Forces in Matinée Program

TORONTO, CAN., Feb. 25.—The Mendelssohn Choir, which enjoys high repute in Canada, has given its annual musical festival, with remarkable success. Unique interest attached to the celebration this year, as it marked the silver anniversary of the organization. The festival consisted of four evening concerts with a matinée on the closing day by the Philadelphia Orchestra, which assisted the choir during the week.

An additional concert was given this year in honor of the silver anniversary and took the form of a "popular" program on Saturday, Feb. 12, this forming a sort of prologue to the concerts proper which took place on Monday, Tuesday and Wednesday, Feb. 20, 21 and 22.

Dr. H. A. Fricker, the conductor, led the choir in a manner that showed sympathetic understanding as well as ability. He and the members of the Mendelssohn Choir may well be proud of the excellent choral organization that has been developed. There is no doubt that the choir did the best work this year since Dr. Fricker became conductor in 1917 in succession to Dr. A. S. Vogt, and it is believed that when it appears in New York, Philadelphia and Baltimore in April, it will do honor to Canada. The choir numbers 237 singers of exceptional merit, trained to a high degree of perfection. All sections are talented, and the sopranos and basses are particularly effective.

For the initial concert on Saturday night the program was selected from unaccompanied numbers for which the choir is especially noted. The singing of "An Eriskay Love Tilt" and "Love Call Across the Lapping Waters" showed the remarkable training of the singers. Dr. Vogt's "Indian Lullaby" for women's choir was heard again. "The Fairies" by Dr. Fricker, the conductor, dedicated to Dr. Vogt and the Mendelssohn Choir, was much appreciated. Vaughan Williams' "Loch Lomond" for men's voices, was also heard to advantage.

John Barclay, the American baritone, heard for the first time, sang seven numbers, including two encores, in telling manner, and was warmly applauded. Two piano duets by Guy Maier and Lee Pattison comprised another attractive feature of the program.

There was again an excellent attendance on Monday night when the choir had the co-operation of the Philadelphia Orchestra. Leopold Stokowski's forces were in fine form, and gave an admirable interpretation of the Rimsky-Korsakoff Suite, the conductor being recalled no fewer than six times. An exacting program given by the choir, included Bach's Motet, "Sing Ye to the Lord," in which

the remarkable capacity of the choir in a cappella singing was demonstrated. Parry's Ode, "Blest Pair of Sirens," was also well sung. Mr. Fricker, who conducted in admirable manner, was vigorously applauded.

A fine production of "The Damnation of Faust" was given by the choir on Tuesday night. The singing of this work was distinguished for exceptional finish and exactness, and fine support was given by the Philadelphia Orchestra. The soloists were Florence Hinkle, soprano; Thomas Burke, tenor; John Barclay, baritone, and Walter Clapperton, bass. Mme. Hinkle well sustained the favorable impression she made on former visits to this city. Her greatest success was achieved in "Alone and Heavy Hearted." Mr. Burke was at his best in the apostrophe to Marguerite in the Dream Scene. Mr. Barclay sang the music of Mephisto excellently. Mr. Clapperton was warmly applauded for Brander's "Rat" Song. The Philadelphia Orchestra played the accompaniments and incidental music in excellent style. Mr. Fricker was again given an enthusiastic demonstration.

The audience at the matinée performance of the Philadelphia Orchestra on Wednesday afternoon was the largest seen at an orchestral concert in Massey Hall. The program included Brahms' Symphony No. 3; Bach's Passacaglia in C Minor, as arranged by Mr. Stokowski, and also an arrangement by him of Handel's Concerto Grosso, No. 1, Op. 3, all of which were given effectively. At the close of the program Mr. Stokowski was recalled no less than eight times.

Enthusiasm ran high at the closing concert of the festival on Wednesday evening when Massey Hall was again filled to capacity. It was felt that the choir excelled all its previous efforts in this program. The initial number was "Bless the Lord," arranged a cappella by Ippolitoff-Ivanoff. Kurt Schindler's ballad "The Miracle of St. Raymond" was also very effective. Two sections of Vaughan Williams' "Sea Symphony" were given. The women singers were heard alone in Ferreri's "Sleep, My Pretty One" and Cecil Forsyth's "Old King Cole." As its first number the orchestra gave the "Lohengrin" Prelude, which was interpreted artistically and played the Introduction to Act III of this opera as an encore. The other program number was Strauss' "Dance of the Seven Veils."

Altogether the festival was a decided success from both the artistic and attendance standpoints. It is understood that the financial outcome was very satisfactory. There is talk of an additional concert next month, with a view to presenting some of the music intended to be given during the tour in the United States.

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, has been engaged for an appearance in Bridgeport, Conn., on March 31.

Congratulations in Order for J. H. Gauvin

MONTREAL, Feb. 25.—Members of the Flonzaley String Quartet were the first to congratulate J. A. Gauvin, the Canadian concert manager, on the arrival of a son, who was born on the day of the ensemble's recent Montreal recital. In honor of the occasion the Quartet gave Mr. Gauvin a private hearing of "See the Conquering Hero Comes." With the expectation that the youngest Gauvin would some day become a great musician, his father gave him the name of Claude, after Debussy.

Frederic Tillotson Plays Before Club of Dorchester, Mass.

BOSTON, Feb. 25.—Frederic Tillotson, pianist, played before the Dorchester Women's Club on Feb. 14. His program comprised Liszt's Rhapsody, two Debussy dances and a Chopin group. Mr. Tillotson displayed technical efficiency and sound musicianship. This artist's season to date has been a busy one. All the winter he has been giving a series of educational concerts at the Fay School, in Southboro, Mass. He was heard on Feb. 15 before the Impromptu Club at The Beaconsfield, Brookline, Mass., where he contributed César Franck's Sonata, a Liszt group and several Chopin compositions. **W. J. PARKER.**

Washingtonians to Hear Rogers

Two appearances will be made by Francis Rogers, baritone, in Washington, D. C., early in March. On March 5 he will sing for the benefit of the Women's Overseas Service League and on March 6 for the Washington Society of Fine Arts. The American Legion will sponsor his engagement in Elizabeth, N. J., on March 9. On March 18 he will be heard in concert in Smithtown, L. I.

Ernest Briggs Visits Havana

Ernest Briggs, concert manager, has been in Havana for a few weeks to make arrangements for concerts there next season. He will return to New York by way of New Orleans and Chicago.

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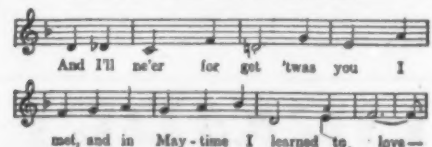
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Two Symphonies and Visiting Soloists Make Notable Calendar for Boston

Monteux Forces Vary Schubert and Rimsky-Korsakoff Program with First Performance of Edward Burlingame Hill's Waltzes—People's Symphony in All-Russian Program—McCormack Gives Three Recitals—Elly Ney's Second Visit—Elizabeth Bonner Makes Boston Début

BOSTON, Feb. 27.—The sixteenth pair of concerts by the Boston Symphony on Friday afternoon, Feb. 24 and Saturday evening, Feb. 25, commenced in traditional fashion with the Symphony in C by Schubert. This work still charms with its perennial effervescence and spontaneity. It is a veritable storehouse of melodic richness and orchestral beauty.

Mr. Monteux and the orchestra gave an inspired performance of the Symphony, and as is the custom on such occasions the orchestra was applauded until it was obliged to rise in acknowledgment.

Edward Burlingame Hill's Waltzes for Orchestra were given their first performance by Mr. Monteux. Originally they were written for piano, and were subsequently arranged for orchestra. Mr. Hill's composition consists of nine brief waltzes, each with a character of its own. They are extremely songful, at times even rapturous; harmonically they are piquant, and rhythmically they are zesty; but what is most arresting is their distinctive orchestration. Mr. Hill has achieved a shimmering orchestral color of genteel delicacy and aristocratic refinement, an incessant shimmer and glint in an ingenious play of timbres. This set of waltzes created a very favorable impression.

The closing work was Rimsky-Korsakoff's "Russian Easter," an overture on themes of the Russian Church. The work pulsates with characteristic Russian dramatic fervor and religious exaltation. This was the second performance of the "Russian Easter," the first having taken place in 1897.

The popularity of John McCormack in Boston apparently knows no bounds. Three concerts in one week were arranged to satisfy the urgent demands of his many admirers. It is estimated that over 10,000 persons heard him at his three recitals at Symphony Hall—the first on Sunday afternoon, Feb. 19, the second on Wednesday evening, Feb. 22, and the third on Sunday afternoon, Feb. 26. Each of his programs commenced with a classic aria by Beethoven, Handel or Mozart. A second group was devoted to pretentious songs by Chausson, Bridge, Bax, Foote, Liszt, Reger, Rachmaninoff, Franck; another to the inevitable and charming Irish folk-songs; and a final group to the American composer. Mr. McCormack's artistry never palls. His finished delivery, his sense of proportion in phrasing, his skill in tonal polish are still the admiration of students of song, while his sympathetic singing of the simple folk-songs is a heartfelt joy to the populace. Mr. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist.

The People's Symphony, under the baton of Mr. Mollenhauer, devoted its sixteenth concert, on Sunday afternoon, Feb. 19, entirely to music from the works of Tchaikovsky. The success of the all-Wagner program given a few weeks previously was overshadowed by that of the all-Tchaikovsky program. The largest attendance in the history of the orchestra filled the St. James Theater almost to its capacity. Mr. Mollenhauer selected the Symphony No. 6 in B Minor ("Pathétique"), the "1812" Overture and the Tchaikovsky Concerto for Piano and Violoncello, with Felix Fox as the soloist. The playing of Mr. Fox was distinguished for its technical clarity and limpidity. Mr. Fox did not tear his climaxes to tatters, preferring a continuous yet expressive restraint, which, however, did not miss the ardent poignancy of the music. The performances by the orchestra of the symphony and overture were sweeping and stirring. The concert as a whole was one of the most attractive given here.

Elly Ney, pianist, played for the second time in Boston at Symphony Hall on Saturday afternoon, Feb. 25. Her pro-

gram, which was devoted entirely to works by Beethoven, consisted of the Sonata in D Minor, the Grand Sonata for the "Hammerklavier," in B Flat, the Andante Favori in F, Six Variations in F, and the Sonata in C Minor. Only in the innumerable encores did the pianist deviate from the all-Beethoven program. Mme. Ney is essentially a pianist of extremes. She is especially fortunate in music requiring fleetness and delicacy of

finger work and in poetic and reflective music. On such occasions her tone quality is clear, soft, finely modulated and expressive. On the other hand, the pianist indulged at times in undue muscularity without a commensurate tonal response; the resultant effects were less agreeable than when her better judgment tempered her zeal.

Elizabeth Bonner, contralto, made her Boston début at Jordan Hall on Thursday afternoon, Feb. 23. Her program consisted of songs by Gluck, Haydn, Lalo, Fourdrain, Chausson, Saint-Saëns, Gretchaninoff, Rachmaninoff, Chadwick, Beach, Foote, Guion and Moore. Miss Bonner's voice is of deep contralto quality and of expressive timbre. Most of her songs were deeply emotional, in which kind of songs Miss Bonner naturally excels. Though her voice is rich in texture there is no clouding of diction, although at times a desire for clarity in enunciation results in a loss of tonal body. In matters of style, Miss Bonner gives evidence of sound musicianship and training. Francis Moore played exceptional accompaniments.

H. LEVINE.

SOKOLOFF'S FORCES IN THREE CONCERTS

Koshetz Sings with Orchestra, and Simonds Also Heard—Other Programs

CLEVELAND, Feb. 27.—Nina Koshetz, soprano, appeared as soloist with the Cleveland Orchestra on Feb. 16 and 18. The programs, which were identical for both concerts, were entirely of Russian music. Conductor Sokoloff opened with Tchaikovsky's Symphony in E Minor. The soloist sang the letter scene from "Eugene Onegin" by the same composer and Parasha's Reverie and Dance from "The Fair of Sorotchinsk" by Moussorgsky. The overture to Glinka's "Russian and Ludmilla" and Rimsky-Korsakoff's "Capriccio Espagnol" were also played.

The orchestra again appeared in a "popular" concert on Sunday afternoon, Feb. 19. At this the soloist was the young pianist, Bruce Simonds, who received the degree of Bachelor of Music from Yale University in 1918 and has since studied with Harold Bauer and Vincent d'Indy. He played the Concerto in E Minor by Grieg. Mr. Sokoloff repeated, in abbreviated form, Rachmaninoff's Symphony in E Minor, given about ten days before at a regular symphony concert. The overture to "Le Roi d'Ys" opened the program. Louis Edlin, concertmaster, in Saint-Saëns' "Deluge" Prelude, and Victor de Gomez, principal cellist, in the Rachmaninoff number, were heard in excellent solo work.

The orchestra played on Feb. 24 in a popular program at the Cleveland Heights High School under the auspices of the music department of the school. This event is part of the plan of the orchestra management to make good music accessible to people in all parts of the city.

Caroline Hudson-Alexander, a former Cleveland, now doing concert work from her headquarters in Boston, gave a recital on Feb. 24 at the Hotel Statler. Her program opened with Mozart's air from "Idomeneus," and included also numbers by Schumann, Schubert, Saint-Saëns, Debussy and Alexandre Georges, and songs in English, among these being Harry T. Burleigh's "Swing Low, Sweet Chariot"; Nathaniel Dett's "A Thousand Years Ago or More" and "Candle Light," by the Cleveland composer and critic, James H. Rogers. John Hopkins Densmore's "The Voice and the Flute" was given, with Florence McG. Brewer, a member of the Cleveland Orchestra, as the flautist. Mme. Hudson-Alexander is soloist in the "Mother" Church of Christ Scientist in Boston and has achieved prominence there as a concert singer in Symphony Hall. Before leaving for the East, she was one of Cleveland's church and recital singers. Her audience at this recital showed both by its size and its enthusiasm that she certainly holds a very warm place still in Cleveland's heart.

The Fortnightly Musical Club held its regular meeting on the afternoon of Feb. 21, when violin solos, given by Barbara Treat Murtfeldt, included Wieniawski's Second Polonaise Brillante and Hubay's "Zephyr." Grace Toy Davidson, contralto, and Carrabelle Johnson, soprano, sang, and Lois Cheney Chase,

pianist, closed the program with a selection from the Death Scene in "Tristan and Isolde." Accompanists were Mr. Murtfeldt, Mrs. J. E. Hikes and Helen Cosley Conrad.

Under the extension section of the club, of which Mrs. Arthur Bradley is director, four concerts were given on Feb. 21 by way of a Washington's Birthday celebration, in two of the city's high schools and two of the grade schools. Programs were made up of violin, vocal, and piano solos with dancers. Each program was arranged so as to interest the nationalities of the neighborhood where it was given, with Italian songs for the pre-eminently Italian district, Bohemian for the Bohemian, and so on. Artists included the following: Caroline Harter Williams; Clarice Balas; the Katawibish ballet, directed by Mrs. Walter Logan; Thelma Votipka, Beatrice Voukun, F. F. Stafford, Pansy Lichtenberg, Mrs. Harold Burdick, Reenee Belkowsky, Mrs. George Griesse, Fern Rheinberger, Mrs. F. G. Nicolaus, Alice Crane, Antonio M. Augenti, and dancing pupils of Laura Lee.

Ernest Bloch, musical director of the Cleveland Institute of Music gave one of his lecture series on Feb. 22, the subject being "The Sonata."

Under the auspices of the Chamber Music Society, the Cleveland Strong Quartet gave the society's public concert on Feb. 21. The quartet, founded in 1919 by Nikolai Sokoloff, included Louis Edlin, first violin; Carlton Cooley, second violin; Samuel Lifschey, viola, and Victor de Gomez, 'cello, all members of the Cleveland Symphony. The quartet was assisted by Weyert Moor, flautist, and Nahoun Dinger, 'cellist, also orchestra players.

The Cleveland Philharmonic Quartet, composed of Sol Marcossion, first violin; Charles V. Rychlik, second violin; James Johnston, viola, and Charles Heydler, 'cellist, gave a concert on Feb. 23 at Hiram College, Hiram, Ohio. G. G. I.

E. Robert Schmitz Master Class to Be in Chicago

E. Robert Schmitz, pianist and teacher, has decided to hold his summer master class from June 15 to July 20 in Chicago, where reside the larger number of students enrolled up to date. Mr. Schmitz's plan was to locate his class where the demand was greatest and Wichita, Kan., and Taylor College, at Upland, Ind., were next strongest in competition for securing the course. Students from several States in the Middle West have enrolled in the classes to be held in Chicago.

Making French Music Available

The Fine Arts Importing Corporation, Inc., agent for leading French music publishers and also representative of the Louvre, is planning a series of exhibitions in many of the leading cities of this country. Representatives are to be appointed in the various cities so that French music may be more easily obtainable in places distant from the music centers. A number of appointments have already been made.

PITTSBURGH MAKES DRIVE FOR OPERA

Seeks Thousand Club Members to Support Dippel Project—Many Enrol

By R. E. Wood

PITTSBURGH, PA., Feb. 25.—Andreas Dippel, promoter of national opera by a United States Grand Opera Club, has gone to Cincinnati to interest the people there in his scheme, leaving the Pittsburgh organization, for the present at least, in the hands of an executive committee of 100 persons prominent in Pittsburgh's music activities. The committee will proceed with a drive for 1000 club members which are expected to be obtained by April 1.

The Pittsburgh committee consists of Mrs. Louis J. Affelder, Mrs. Taylor Allderice, Dr. Thomas S. Arbuthnot, William Arnold, Mrs. E. V. Babcock, Mrs. Joseph E. Barnes, William E. Benswanger, Frederick Bigger, E. R. Bosange, Alfred Boswell, Walter Boswell, Mrs. A. P. Brill, Mrs. Christine Miller Clemson, Mrs. Josiah Cohen, Alan B. Davis, Mrs. George De Camp, Mrs. T. C. Donovan, Dr. Percival J. Eaton, Will Earhart, Mrs. Ralph E. Flinn, Mrs. William Flinn, Mrs. I. W. Frank, Mrs. Tracy W. Guthrie, Mrs. W. E. Hammett, Howard Heinz, Mrs. Charles Heinroth, Mrs. Henrietta Hibbard, Mrs. John Philip Hoelzel, John W. Hubbard, Mrs. Alfred E. Hunt, Mrs. Elizabeth Irwin, Wilmer M. Jacoby, Mrs. W. Terrell Johnson, Mrs. Edward K. Kneeland, Mrs. Alex. Laughlin, Mrs. John W. Lawrence, Edward B. Lee, Mrs. Edward B. Lee, Mrs. John Liggett, Mrs. Lawrence Litchfield, Mrs. Joseph W. Marsh, Mrs. James Stephen Martin, Carlo Minetti, Mrs. Frank Moore, Mrs. Walter G. Mortland, Edmund E. Mudge, Myrtle June McAteer, Miss H. C. Nathan, Mr. and Mrs. G. Austin Nicola, F. F. Nicola, Mrs. I. F. Norton, William H. Oetting, Mr. and Mrs. Oscar W. Oppenheimer, James H. Park, Mrs. Fay Templeton, Mrs. Simon T. Patterson, Lyman A. Perkins, Mrs. H. Talbot Peterson, John L. Porter, Mrs. Enoch Rauh, David A. Reed, F. F. Rohrer, Mrs. Gertrude M. Rohrer, Mrs. Brabazon Rutherford, Dorothy Slack, Mrs. Nathaniel Spear, W. J. Strassburgher, George H. Taber, James O. Wallace, Mrs. Elmo Weir, Mrs. John Worthington, Mrs. G. H. Wilson, Mrs. H. L. Wilson and Mrs. Edward A. Woods.

Margaret Eldridge to Make Début

A début recital will be given by Margaret Eldridge, a young American pianist, at Town Hall on the evening of March 28. Miss Eldridge planned to make her début last fall, on her return from Europe, but had to postpone it on account of illness. She will play Beethoven's "Moonlight" Sonata, a Chopin group and compositions of Liszt, Brahms and Schumann.

Boston Musician Gives Program to Aid Russians

BOSTON, Feb. 25.—In aid of Russian famine sufferers, John Orth, a pupil of Liszt, gave a lecture recital at Franklin Square House, Feb. 21. Mr. Orth discussed Liszt as a man and artist, giving many personal reminiscences and also illustrating the talk with several well-known works. The Franklin Square House is given over to lodgings for working girls, and after the concert the well-sized audience voluntarily contributed a substantial sum for the cause.

W. J. PARKER.

People's Opera Company in "Rigoletto"

The second performance of the People's Opera Company at the Longacre Theater brought forward Irene Welsh, soprano; Mary White, mezzo-soprano; Fausto Cavallini, tenor; Silvio Garavelli, baritone, in "Rigoletto." The orchestra was under the direction of Antonio Dell'Orefice. The principals sang their parts effectively, and a large audience manifested pleasure in the performance.

C. G.

Helen Brennan Sings for Club

Helen Brennan, mezzo-soprano, gave a song recital at the Carroll Club on the afternoon of Feb. 19, before an audience of more than 300. She was well received and had to give several extras. Her program included numbers by Handel, Rachmaninoff, Gretchaninoff, Tosti, Secchi and Mana-Zucca.

The Career of Alfredo Catalani

[Continued from page 4]

a fact that the prominent Italian publishers never showed great interest in Catalani's works. It was always the same old story: The Catalani premières generally brought fair and honorable success, but after a few performances the works were side-tracked in favor of less artistic but more effective operas. Catalani's was a noble character, and his operas are filled with the distinction and artistic ideals which never made concessions to the coarse and sometimes grotesque theatrical effects of Italian *Verismo*. Catalani's publisher was Giovanna Lucca, who, succeeding her husband, had done so much for the uplift of musical life in Italy. It was the same Signora Giovanna who valiantly fought the Italian Wagner battles at the time when the Ricordi firm was strictly opposed to the "Swan of the North." Signora Giovanna showed herself always lukewarm, however, to Catalani's works. Her former undaunted energy had vanished and the old lady had become weary of fostering new composers and new operas. A few years later Casa Ricordi bought the whole Lucca establishment, but there came no better times for Catalani, whose operas were not considered good money-makers, so that gradually one Catalani opera after another disappeared from the répertoires.

It was undoubtedly the steady melancholy, a pronounced sadness in the melodic line and expression which hindered

Catalani's operas from becoming popular. His sweet melody is only too often veiled in the melancholy minor, and the genuine feeling of his cantilenas often approaches real sadness. His dramatic temperament is always rather subdued and many contemporary critics reproached him for showing little national character in his music. Catalani's habit of using single lyrical pieces which he had composed for piano and voice in his youth, interpolating them into his works, often disturbed the unity of style of his operas, as elements of different periods were mixed in them. Catalani's art of instrumentation was generally admired, although not a few criticized him for "following too closely the steps of Wagner."

If it is true that Catalani had many enemies, it is no less true that faithful and influential friends did their best for

him. No lesser men than Giulio Gatti-Casazza, Arturo Toscanini and Cleofonte Campanini never ceased to champion Catalani's operas. Campanini, who produced "Dejanice" in 1886 in Nice, made it possible for Catalani to spend the whole of that winter in the mild climate of the Riviera, where the composer found the inspiration for the greater part of his opera "La Wally." One year after the composer's death, Toscanini brought out in Buenos Aires "La Wally," which disappeared from the Italian stages in 1892. It was such a pronounced success that Gatti-Casazza produced it at La Scala in 1905, with Campanini conducting. Fourteen performances had to be given within a few weeks. Three artists, well known here, Rosina Storchio, the tenor De Marchi and the baritone Stracciari, shone in the principal parts. In 1906 Campanini conducted "Loreley" at La Scala, and one year later it was Toscanini who brought "La Wally" to a real triumph.

The third and concluding subscription concert of the Flonzaley Quartet in New York this season will be given on the evening of March 7 in Aeolian Hall. The program will consist of works by Ernest Bloch, Haydn and Schumann.

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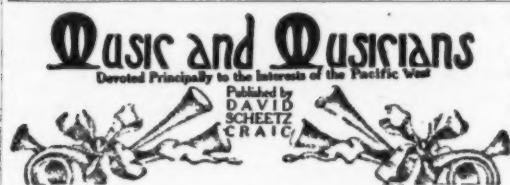
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Canadians to Hear Kathryn Meisle

Several American songs new to Canadian audiences will be presented by Kathryn Meisle, contralto, at three Canadian recitals which have been arranged for her by the Toronto agents of M. H. Hanson, her manager. These dates will immediately follow her appearance in Dvorak's "Stabat Mater" as soloist, with the Handel and Haydn Society of Boston, Emil Mollenhauer, conductor, on March 12.

Winnipeg Male Choir to Make Its First American Tour

WINNIPEG, CAN., Feb. 25.—The Winnipeg Male Choir will make its first American tour in March. After two concerts in Winnipeg on March 7 and 8, it will appear in Duluth on March 10; Milwaukee, March 11; Chicago, March 13; St. Paul, March 14, and Minneapolis, March 15. Although the choir is now in its seventh season, it has never been heard outside of its own city, though its reputation has spread far beyond its own city. H. C. M. Ross, the conductor, became a Fellow of the Royal College of Organists at the age of seventeen, and while at Oxford was president of the University Musical Club and Union. Percy Grainger will accompany the choir as solo artist. Tertius Noble, organist and choirmaster of St. Thomas' Church, Fifth Avenue, New York, has written three numbers, which he has dedicated to the choir, and Mr. Grainger has written two numbers which he has also dedicated to the singers, and which will be given during the tour.

Goldfuss Keeps Up His Teaching in Philadelphia

PHILADELPHIA, Feb. 25.—Some misunderstanding has been created by the announcement that Abram Goldfuss, violin teacher, would teach in New York this season for the first time. Besides his New York work, Mr. Goldfuss keeps up his Philadelphia teachings as in the past.

Minneapolis Clubs Hear Bencheley Pupils

MINNEAPOLIS, Feb. 25.—Pupils of Marie B. Bencheley have recently been heard by members of local clubs. Mrs. Stanley B. Houck gave a group of songs before the Atawasis Club, with Mrs. E. E. MacGibbon at the piano. Though she had just recovered from a severe illness, Mrs. G. W. Critten, contralto, made a good impression when she sang for the Thursday Musicales. Mrs. Critten has only been working with Miss Bencheley for a period of months.

Society of N. Y. Theater Organists Holds Examinations

The second examination for admission to the Society of New York Theater Organists was held at the Magna Chordia Studios on Feb. 21. The first part of the examination included a Bach number, improvising on a given theme, and sight-reading tests. The solo numbers played were the Bach Preludes in G and in E Minor; the Toccata in G by Dubois

and the Toccata from the Fifth Symphony by Widor. The sight-reading consisted of an organ trio, on three staves, a piano-accompaniment part and the harmonizing of a given melody. The "dramatic" tests, comprised the playing of accompaniments suitable to various types of motion-picture scenes. The average attained by the successful candidates was 85.5 per cent. Those who failed, while qualifying on theatrical work, fell below the standard set by the Society for organ work. They may appear for examination on the section in which they failed without being required to take the dramatic tests again. Much excellent playing was developed during the course of the morning, but the examiners recommend greater attainment in improvisation and sight-reading, both of these accomplishments being of supreme importance to the theater organist. The solo numbers set by the board for the next examination are the Bach Toccata and Fugue in D Minor and the Toccata from the "Suite Gothique" by Böellman.

Massachusetts Artists Give Fall River Recitals

FALL RIVER, MASS., Feb. 25.—The second of a series of joint-recitals by Mme. Avis Bliven Charbonnel, pianist of Providence, and Leo B. Shoob, violinist of Fall River, was given in Music Hall, before a large and cordial audience, on Feb. 19. A Beethoven Sonata and a Suite by Schütt were the two ensemble numbers. Groups of solos by both artists completed the program. A piano recital given by Rene Viau, a young and promising artist of Providence, interested a fair-sized audience in Music Hall on the evening of Feb. 19.

LOIS A. WARNER.

Mary Kay Woodson Heard in Faculty Series in Painesville

PAINESVILLE, OHIO, Feb. 25.—Mary Kay Woodson, member of the department of music, Lake Erie College, gave a recital at Memorial Hall on Feb. 14. Her program included numbers by Bach, Saint-Saëns, Beethoven, Brahms and Chopin. This recital was included in the series given by faculty members of the music department. Dean Henry T. Wade has given several organ recitals and Alice Cory has appeared in a vocal recital recently.

Anna Pinto Assists Young Choristers in Flemington Concert

FLEMINGTON, N. J., Feb. 25.—With Anna Pinto, harpist, as soloist, the chorus of the Alumni presented the Flemington Children's Choirs in a concert on Feb. 17 at the Palace Theater. Miss Pinto gave first a varied group of numbers, followed by two groups of her own works. The choirs gave works of Mendelssohn, Gaul, Rossini, Gounod, Ware and Bizet and the soloists were William H. Fulper, Jr., John Nicholas Foran, Elizabeth Higgins and Marie Dean. John Burkett was accompanist. Elizabeth VanFleet Vosseller conducted the chorus.

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ORCHESTRAL FEAST FOR PHILADELPHIA

Stokowski and Coates Conduct
Programs—Aid Federation
Missionary Work

By W. R. Murphy

PHILADELPHIA, Feb. 27.—The Philadelphia Orchestra returning to its home city on Friday afternoon, gave one of the most successful programs of the season, and this was repeated on Saturday evening. The emotionalism of Tchaikovsky's "Symphonie Pathétique" made its usual appeal under the electrifying interpretation by the orchestra and the highly charged reading of Mr. Stokowski.

In the twenty years which it has been appearing on the programs of the Philadelphia Orchestra the Tchaikovsky work has become Philadelphia's favorite musical fare. In the old days when audiences voted on the final "request" program, the "Pathétique" always received a preponderating majority of the votes. Its modernism seems to reflect the restless, hectic phases of modern civilization.

As a contrast came the gracious melodies of Schubert's "Rosemunde" Overture. The solo work was Mozart's "Concertante Symphonie" for violin and viola solos, a work that represents Mozart in diffuse vein, but one affording many opportunities for the soloists. They were Thaddeus Rich, concertmaster, and Romain Verney, principal viola of the orchestra, and they played the intricate parts superbly with a realizing sense of the typically Mozartean contours.

The New York Symphony, under the direction of Albert Coates, gave its final concert of the season on Thursday evening in the Academy of Music. The novelty was the first Philadelphia presentation of Elgar's orchestrated Fugue in C Minor of Bach, which proved a delight, albeit possibly Bach would not have recognized his musical offspring in its new vestiture. Mr. Coates, whose several visits to this city have won him much esteem, gave a resonant reading of Tchaikovsky's Fifth Symphony. His other number was "Cortège des Noces" from Rimsky-Korsakoff's "Le Coq d'Or."

Choral church music was interestingly sung by the members of Old St. Peter's choir, numbering thirty-five men and boys, trained by Harold W. Gilbert, at their Witherspoon Hall concert. The numbers were translated from their original ecclesiastical Latin into English, which made more of an appeal to the understanding of the audience, though doubtless something was lost in relinquishing the special qualities of the original tongue.

One of the fine programs of the mid-winter season was that given in the foyer of the Academy of Music by Elizabeth Hood Latta, soprano, and Michel Penha, principal 'cellist of the Philadelphia Orchestra. It was one of the interesting events which are being given under the auspices of the Federated Music Clubs of Philadelphia, of which Miss Latta is the executive, to swell the State Federation's funds for musical missionary work throughout the commonwealth. Miss Latta's clear and well-trained soprano and lucid sense of interpretation were brought to numbers by Debussy, Godard, Kernochan, Harriet Ware and Tchaikovsky. Mr. Penha played with opulent tone and finest of musicianship. Rachmaninoff's "Danse Orientale," Davidoff's "La Source" and other numbers. He also played obligatos to several of Miss Latta's songs. Ellis Clark Hammann, who accompanied with real artistry, also appeared with Mr. Penha in a sonata by Corelli for piano and violoncello.

Ruth Ray made her first local appearance in the Academy foyer so successfully that many of the cognoscenti made comment on the conspicuous talent of this young American violinist. Her principal number was the D Minor Concerto of Wieniawski, the technical difficulties of which she easily encompassed. The novelty of her program was a Suite by Leo Sowerby, of moderate interest.

Having appeared in nearly every State in the Union since last fall, Josef Lhevinne is starting out again in March to fill engagements that will keep him busy through the month. Between March 5 and March 10 he will give recitals in Cleveland and Rochester and will appear as soloist at two concerts of the Minneapolis Symphony.

KANSAS TEACHERS MEET IN WICHITA

Annual Convention Discusses
Subjects of Piano, Voice,
and Violin

By T. L. Krebs

WICHITA, Kan., Feb. 25.—The annual convention of the Kansas State Music Teachers' Association opened on Feb. 22 at the First Presbyterian Church, with a large assemblage of representative music teachers from all parts of the State. Despite the fact that many members were unable to attend because of illness, the attendance was larger than at the opening session of any previous year. The building in which the meetings of the Association were held, is ideal for such purposes, as it provides a fine auditorium with a four-manual pipe organ and ample separate rooms for committee meetings and round table discussions, and is centrally located.

After registration of members the meeting was called to order by President Paul R. Utt of Ottawa, and an excellent program was performed by members of the Association. Six ensemble piano numbers were played on five grand pianos by Mrs. Katherine Mechem, Mrs. J. C. Newman, Mrs. Lucile Kells Briggs, Ethlyn Bowman and Lena Weight, all of Wichita. Mrs. James Lee Dick of Hutchinson sang an aria and a group of four songs. The Lyric Club of male voices conducted by Harry Evans, contributed eight numbers, and an interesting violin number, "Parthenope," was played by the composer, Edward F. Kurtz of Lawrence. A reception for the members was given in the parlors of the church after the program.

At the opening of the morning session on Thursday, Feb. 23, round-table discussions were held on piano, voice and violin subjects. The piano discussion, of which Erle D. Stout of Winfield was chairman, was opened by Jessie Brown of McPherson, who spoke on "The Importance of Greater Thoroughness in the Teaching of Beginners." This was followed by a talk on "Awakening the Child Musically" by Helen M. Colburn of Manhattan. Seymour's "What Music Can Do for You" was discussed by Ruth

Clark of Wichita. "Supervised Practice" was the subject of Arden Phifer of Emporia.

The violin round-table discussion was presided over by Mrs. Laura Reed Yaggy of Hutchinson. "The Development of Intonation" was discussed by J. H. Hinshaw of Hutchinson; Mrs. R. D. Wilber of Wichita, and H. H. Altvater of Winfield. "The Development of a Good Violin Tone" was discussed by A. E. Lauer of McPherson, Hannah Johnson of Salina, and Harold Harvey of Baldwin. Ralph Brokaw of Wichita, led a consideration of the "Répertoire of the First Three Years" and "Left Hand Technique" was the subject of Gunner Ekman of Emporia.

In the voice discussion Ira Pratt of Manhattan was chairman. Louise Talbot of Cottonwood Falls and Agnes Husband of Lawrence, led on "How to Obtain Clear Enunciation." Frank A. Power of Wichita discussed "Vocalises," and Frank A. Beach of Emporia spoke on "The Relation of the Singing and Speaking Voice." "English Diction" was the subject of Frank Fraser Siple of Baldwin, and Grace Beiner Bradley of Topeka discussed "The Application of Breathing to the Teaching of Voice."

At the close of the round-table discussions, an interesting talk was given by Mrs. William J. Logan of Kansas City, Kan., president of the State Federation of Women's Clubs. Mrs. Logan told of the work of the State Federation in the past and its plans for the future, and urged the formation of music study clubs for both adults and children in all cities and towns of the State.

The Association then adjourned to the dining rooms of St. Paul's M. E. Church, where the music clubs from Hutchinson, Sterling, Pratt, Newton, Wellington, Winfield and Arkansas City were the guests of the Musical Art Society of Wichita. In the afternoon a recital was given by Achille Fioramonte of Winfield, tenor; Marcelle Privat of Lawrence, contralto, and Iliff Garrison of Lawrence.

The program was followed by a lecture on "Music in Its Relation to the Other Arts" by E. Robert Schmitz, the pianist, who was a guest of the Association. Mr. Schmitz illustrated his lecture with examples of the works of Debussy and other composers. A banquet for members of the Association at St. John's Episcopal Church in the evening closed the activities of the day.

St. Louis Activities

St. Louis, Mo. Feb. 25.

The Kroeger School of Music held its regular studio recital on Feb. 18. These recitals are a great help to the students, Ernest R. Kroeger gave a lecture-recital at Lindenwood College, St. Charles, Miss., on Feb. 16.

Raymond Koch of the Taussig Vocal Studios was soloist at the annual banquet of the Y. W. C. A. and also at the concert given for the benefit of St. Joseph's Church of Granite City. Mrs. Hector Pasmezoglu, coloratura soprano, also of the Taussig Studios, was one of the assisting artists at the recent concert of the Morning Choral Club.

Alma Menze, soprano soloist at the King's Highway Presbyterian Church, and Elmer Huddle, tenor, both pupils of Christine Nordstrom Carter, were presented by her in joint recital on the evening of Feb. 11. Miss Menze has a voice of great sweetness, color and unusual range, and her singing was much appreciated. Mr. Huddle sang with clarity and fine interpretation.

Louise Kroeger, mezzo-soprano, has been engaged for the coming performance of Thomas' cantata, "The Swan and the Skylark," and Rachmaninoff's choral symphony, "The Bells," by the St. Louis Pageant Choral Society. The other soloists will be Virginia Listeman Baxter, soprano; Frederick Gunster, tenor, and Herbert Gould, bass. Miss Kroeger appeared with her father yesterday afternoon at the monthly meeting of the Musicians Guild of St. Louis.

Emma Gesner Hart, contralto, and pupil of Eugenia Getnor, was one of the soloists at the recent concert at Vandervoort Music Hall under the auspices of the Morning Etude. Compositions of Anna Craig Bates were given.

An outstanding feature of Ottmar Moll's recent class meeting was the playing by Max Gold of the first movement of Beethoven's C Minor Concerto, with the cadenza by Mrs. H. H. A. Beach, by Max

Gold. Two song transcriptions by Grieg, "Die Alte Mutter" and "Liebe," and his "Erotik" were performed by Catherine Pfeiffer. Gertrude Wolff presented the "Autumn Etudes" of Chaminade and Moszkowski. Two movements of Beethoven's "Pastoral" Sonata, Op. 28, and Chopin's Nocturne in F Sharp Minor and "Fantasie Impromptu" were played by Nettie Dorn. Myrtle Alcorn, artist pupil of Mme. Vetta Karst, sang a group of modern songs.

Via Wireless

WASHINGTON, Feb. 27.—The conference of experts called by Secretary of Commerce Hoover to devise regulations for eliminating interference in radio-telephony was scheduled to open its sessions to-day. A definite program of legislation to govern such communication will probably be mapped out within the next few days. It seems probable that the recently instituted standard of wavelengths of 485 meters for government market reports, and of 365 meters for broadcasting of music and news, will form the nucleus of a new system of regulation. The interests of the amateur operator will be represented by Secretary Hoover in person, according to a recent statement of that cabinet official. The government order suspending amateur broadcasting is a temporary measure, pending a solution of present difficulties.

Supplying the Theater

KANSAS CITY, Feb. 25.—Experiments in the substitution of broadcasted music for the usual contributions of the theater orchestra have been carried on locally, under the sponsorship of the Kansas City Star. An amplifier placed on the stage of a theater in the suburbs of Kansas City recently conveyed distinctly to an audience of 2,000 persons the mu-

sic and songs given at the station of the local newspaper. The interlude was enjoyed as part of the performance. The same music was heard as far north as Maple Falls, Wash., a point several thousands of miles distant. A second concert was given on Feb. 22 by Allen McQuhae, Irish tenor.

Chicago Artists Heard

CHICAGO, Feb. 27.—Publications of Forster Music Publisher, Inc., comprised the program of songs for the radio concert sent out from the local Westinghouse station on Feb. 23. The numbers included MacDermid's "Sacrament" and "Charity"; "E'en as the Flower," "At Twilight" and "Lift Thine Eyes," by Frederick Knight Logan, and numbers by James Burlington Rigg. Gladys Swarthout, soprano, was the soloist. Other artists who have appeared in recent radio concerts are Ruth Simmons Worthington, contralto; Jane English, soprano; Gavin Williamson, accompanist; A. J. Halac, clarinet; Mae Riley McKinley, reader; Joel Lay, baritone; J. Izzo, flautist, and Mary Moncure Parker, reader. Other accompanists for the concert were Grace Grove, Ruth Bradley and Sallie Menkes. Artists who participated in a recital on Jan. 22 were Bessie Rosenthal, soprano; Charles Norman Granville, baritone; Alexander Zukovsky, and Margaret McDowell Brady, reader. Accompanists were Mary Clark and Henry Suishuski.

Pittsburgh Broadcastings

PITTSBURGH, PA., Feb. 25.—Radio recitals given recently from station KDKA of the Westinghouse Company include those by Kathrine Louise King, soprano, accompanied by Sallie Gallinger Fulton; Josephine Hepp Blume, contralto, accompanied by Mary Kesiter Kerr, and Collins Smith, pianist. A joint-program was recently given by Ida Mae Claudy, contralto, and Phyllis Geraldine Gray, pianist.

SPREAD SYMPHONY MUSIC IN TOLEDO

Clement Forces Begin Popular
Series—Visitors Give
Recitals

By J. Harold Harder

TOLEDO, OHIO, Feb. 25.—The Toledo Symphony gave its first popular concert of the present season in Keith's Theater on Feb. 19, conducted by Lewis H. Clement and with Mrs. Alexander Houston, soprano, as assisting soloist. Every seat in the theater was taken, and the audience was enthusiastic in its approval of the undertaking. The concerts have been made possible through the generosity of the Keith management in offering the theater free, and through the assistance of the *Blade*. The program, of a popular nature, was well played.

Leopold Godowsky appeared in recital in Scott Auditorium on Feb. 21, under the local management of John F. Kneisel. His playing was up to its usual standard, but unfortunately the house was not as well filled as the occasion merited.

Alberto Salvi, harpist, and Victor de Gomez, 'cellist, with Arthur Shepherd as accompanist, were presented at the Coliseum on Feb. 13, by the Civic Music League. The audience filled the entire hall, and was unusually demonstrative in approval of the program.

Guy Maier gave a recital for young people at Scott Auditorium under the auspices of the Toledo Piano Teachers' Association. This concert was the fourth in two years given here by Mr. Maier under the same auspices. He again demonstrated his power in holding the attention of children of all ages.

Guy Maier and Lee Pattison will include Charleston, S. C., in the itinerary of their first Southern tour in March. They will play there on March 15, in the course of the Musical Art Club, of which Ella Isabel Hyams is manager. The southern part of this tour will begin in St. Louis, when the pianists appear as soloists with the St. Louis Symphony on March 3 and 4. Later they will give recitals in New Orleans in the Philharmonic Course; in the Montgomery Concert Course in Montgomery, Ala., and at Winthrop College, Rock Hill, S. C. At Fassifern School, Hendersonville, N. C., Mr. Maier will give one of his concerts for young people.



ORANGE, N. J.—Os-ke-non-ton, Indian baritone, gave a recital under the auspices of the Community Chorus, and was assisted by Bertram Haigh, horn-player.

ST. AUGUSTINE, FLA.—The St. Cecilia Club presented Leslie Marie Jones, ten-year-old pianist, pupil of Mrs. John Calvin Wells of Jacksonville, in recital recently.

NORTHAMPTON, MASS.—Wilson T. Moog of the music department of Smith College, intends to spend six months in France studying under Louis Verne, organist.

MANCHESTER, CONN.—Pupils of Marion Jacobsen gave an interesting recital recently, in which they were assisted by violin students of the Hartford Conservatory.

LITTLETON, N. H.—The Orpheus Four recently gave a program here, attracting great favor by its ensemble singing as well as in solos. Many encores had to be given.

CHARLES CITY, IOWA.—Mabel Kellogg has accepted a position as violin instructor at the Sherwood Conservatory in Chicago. She was for some time on the Chautauqua circuit as a violin soloist.

ADAMS, MASS.—Henry Clancy of Fitchburg, tenor, was heard in recital here at the High School Hall, and was assisted by Gustave Ellstrom, cellist, and Herbert C. Peabody of Boston, organist.

WATERLOO, IOWA.—The Greater Waterloo Band, conducted by C. Huntsinger, has been engaged by Alexander Frank, manager of the new Rialto Theater, to give a concert every Sunday afternoon at that theater.

CINCINNATI, OHIO.—Cincinnati composers were featured at a recent meeting of the Women's Club. These included Edgar Stillman Kelley, represented by his String Quintet; Elizabeth Cook, George A. Leighton and Ralph Lyford.

ALLENTOWN, PA.—Gaul's cantata, "Ruth," was recently given by the choir of St. Paul's Lutheran Church. The soloists were Mrs. W. F. Acker, Henrietta Shane, Edward H. Fromm and Harry Fritsch. Warren F. Acker was organist.

MERIDEN, CONN.—Mrs. Charles M. Glantz, organist at the Plantsville Congregational Church for the past nine years, has been appointed organist and conductor at the First Congregational Church at Wallingford, to succeed Floyd Wallace, resigned.

OTTAWA, CAN.—Beulah Duffy, an Ottawa girl eight years old, gave a piano recital at which she played some of her own compositions, at the Canadian Conservatory. She has already studied composition and harmony, and shows a sound knowledge of counterpoint.

LEXINGTON, KY.—Iva Dagley, who spent last summer at the Fontainebleau School of Music, is now contralto soloist in the First Presbyterian Church. Lila Smith, pupil of Isadore Luckstone, recently sang at White Temple, Miami, Fla., where she is spending the winter.

FALL RIVER, MASS.—The members of the Musical Club, of which Mrs. William Ridings is president, gave an interesting program at its recent meeting in the hall of the Women's Club. An interesting feature was the singing of a double quartet of women, conducted by James D. D. Comey.

CEDAR FALLS, IOWA.—The Cedar Falls Concert Band has organized for the thirtieth consecutive year by re-electing the former directors who have chosen the retiring staff of officials for the ensuing year. The senior band has a membership of fifty and the junior band has seventy-five members.

TULSA, OKLA.—At the first concert on music appreciation for students of the Tulsa High School, Augusta Omohundro, dramatic soprano, sang two numbers with much beauty of tone and with Sylvia Latz, contralto, gave a duet from "Lakmé." The program represented French music from 1810 to 1920.

LANSING, MICH.—Earl Vincent Moore, head of the organ department of the University School of Music, Ann Arbor, lectured before the Matinée Musicale here on "The Contribution of the Russian School to Music." Solo numbers were given by Agnes Bauch Herrmann, contralto, and Mabel Whitney, pianist.

SAN JOSE, CAL.—Eight Victor artists, comprising Henry Burr and Albert Campbell, tenors; Frank Croxton, bass; John Meyer, baritone; Fred Van Eps, banjoist; Billy Murray, tenor-comedian; Monroe Silver, monologist, and Frank Banta, pianist, appeared at the Victory Theater recently and were received with marked favor.

PORTSMOUTH, N. H.—In a recent City Club musicale arranged by Grace Sides, those who contributed an attractive musical program were: Florence Marshall, Charlotte Tasker, Ernest Cook and Miss Sides, and recitations were given by Mrs. H. B. Carpenter. Mrs. E. S. Tasker spoke on Russian relief. Florence Cummings presided.

MANCHESTER, N. H.—A musicale was given at the recent meeting of the Progressive Study Club at the home of Mrs. Angeline Taggart. The program, arranged by Mrs. Pauline Goetchius, included piano selections by Mrs. Goetchius, cello solos by Gertrude Gadbois, accompanied by her sister, Isabelle Gadbois, and songs by Mrs. Taggart.

WHEELING, W. VA.—Paul Allen Beyer, organist and choirmaster of St. Matthews' Church, played numbers by Vierne, Rogers, Sibelius, Pierné, Bizet, Schubert, Wagner and Hemy. David Crawford, bass, sang "It Is Enough" from "Elijah," and John O'Connor, tenor, and the choir were heard in Matthews' setting of Kipling's "Recessional."

NEW BEDFORD, MASS.—Manuel Perry, a lame boy who gained honorable mention in the recent piano contest, organized by Le Cercle Gounod, is to receive a musical education through the efforts of the Cercle. Eugene L. Murdock in the second of his series of illustrated musical talks before the New Bedford Women's Club, took Chopin as his subject.

HATFIELD, MASS.—The Smith Academy Chorus sang the cantata "Barbara Frietchie" recently, conducted by Maude E. Boyle, supervisor of music. Mrs. Edward Day and Mrs. Harold C. Wilcox sang solos; and Elizabeth Boyle and Margaret P. Ryan, violinists; Mary Ryan, accompanist, and the Girls' Glee Club also assisted in the program.

FALL RIVER, MASS.—The Burleigh Club of New Bedford furnished the musical program, under the direction of Mrs. Addie R. Covell, at the Lincoln-Douglas meeting. The club sang music by Schumann, Rheinberger, Johnson and Burleigh; and numbers were also sung by the men's and women's choirs. Fifty-five members made the trip from New Bedford.

WEBSTER GROVES, MO.—Members of the Schubert Club assisted by pupils from several of the schools participated in a program in commemoration of the birthday of Jessie L. Gaynor. The program was one of Gaynor compositions, and Rose Gaynor Faeth, soprano, and Dorothy Gaynor Blake, pianist, were the soloists, and gave compositions by their mother and other music.

NORFOLK, VA.—Mrs. Kaspar Lawson of Washington was presented in recital recently by the business committee of the Ghent Methodist Church. Bad weather probably accounted for the fact that the audience was small. The Nor-

folk-Portsmouth Christian Endeavor Union gave a musicale recently at the First Christian Church of Berkeley, when several local artists appeared.

OMAHA, NEB.—The recently organized Monday Musical Club gave its first program recently, enlisting the services of Helen Rahm Nielson, Bertha Coffey Assman, Leo Hoffmann, Margaret Spaulding, Michael Flanagan and Marcus Nielson, singers; Mrs. Ernest Reese, violinist; Ruth Flynn Dunbar, Winifred Traynor, Jean Dunfield and Henry Cox, pianists, and Adelaide Fogg, dancer.

LYNCHBURG, VA.—The advanced students of the Randolph Macon Women's College in voice, piano, violin and organ gave their mid-year recital recently, when the following appeared: Alice Hersey, Martha Jarrell, Burkella Wells, Blanche Wigo, Margaret Whittle, Marie La Grone, Barbara King, Lois Hatcher, Dorothy Atkinson, Margaret Cheatham, Evelyn Stone, Lucile Brown and Florence Spragins.

LANSING, MICH.—James Tillitson, organist of the First Presbyterian Church, gave a recital recently, assisted by Olive Dobson Henkel, soprano, and the choir quartet. Mildred Koonsman, organist of the Franklin Avenue Presbyterian Church, also gave a recital, in which she was assisted by Ina Mae Waldon, violinist; Evelyn Mackey and Ruth Koonsman, pianists, and a chorus conducted by Mrs. Roy Moore.

MERIDEN, CONN.—In a program given at the Community Playhouse on behalf of the St. Vincent de Paul Society, songs were given by Adeline F. Smith, James W. Gearing, Rhea Massicotte, Agatha Brahaney, and James Collins, and the following also contributed to the program: Anna Lane, William C. Smith, Charles Sorenson, Arthur Watts, Edward Fredericks, Dot Friend and Kenneth McDowell, and a number of others who played a comedy sketch.

NASHUA, N. H.—At the February meeting of the Matthew Thornton Chapter of the Daughters of the American Revolution at the Y. W. C. A., Mrs. Sarah Dickey Simpson of Concord, contralto, sang several solos and was repeatedly encored. She was accompanied by Mrs. J. H. Tolles, who also had the program in charge. Mrs. Ivory C. Eaton and Mrs. Laurence L. Barber were hostesses, and Mrs. E. Ray Shaw and Mrs. Robert Morrill comprised the social committee. Mrs. James Farnsworth presided.

RUSHVILLE, IND.—Sarah I. McConnell, supervisor of music in the city schools, has been giving a series of lectures on music appreciation to the teachers of the County Institute of Rush County. The subject chosen was "The Development of American Music," showing the bearing and influence the Indian music, Negro spirituals, and the music of the Civil War period have upon the music of to-day. Rush County has entered into a county memory contest, with Miss McConnell as chairman of the county music committee.

JENKINTOWN, PA.—The following pupils of the Beechwood School appeared in a recent recital: Thelma Hawk, Mildred Albright, Dorothy Sherwood, Rebecca Swing, Elizabeth Lawrence, Lenore Carnahan, Lillian Cyphers, Bessie McBride, Naomi Sheip, Ruth MacMurray, Ann Abrahamson, Marion Sutphin, Mary Frances Deming, Florence Green and the Glee Club. A recital was given at the school by Marion W. Gushee, violinist; Emma Warde Ryder, pianist, and Elizabeth Cornell, reader. Mrs. Ryder and Miss Gushee played a two-piano number, and also appeared in solos.

TIFFIN, OHIO.—The Clavis Quartet of Heidelberg University, comprising Eldon Smith, Aleta Smith, Margaret Ball and James Seybert, has fulfilled a three-days' engagement with success at the Grand Theater. Tiffin, in "Flora's Holiday," H. Lane Wilson's song-cycle. The Heidelberg Male Quartet was cordially greeted in a recent visit to Farmers and Monnette, Ohio. The Heidelberg Quartet, consisting of Phoebe Settlage, Elsie Weidling, Oswald Blake and John Thomas Williams, with Mrs. Grace Snyder Williams as accompanist, gave an interesting entertainment at Bloomville. These activities are under the direction of Mr. Blake of the violin department of the University Conservatory.

TRENTON, N. J.—Thomas Britton of Lafayette College, who is to leave in March for Italy for vocal study before embarking upon an operatic career, was soloist at a concert given by the Lafayette Glee and Mondolin Clubs recently at the Stacy Trent Hotel. He sang "At Dawning" and "Mother o' Mine," and gave two encores. The clubs, numbering sixty singers, were brought here by the Trenton Alumni Association of Lafayette College. The Venetian Trio, the Florentine Quartet, the Neapolitan Trio, Marie Stone Langston, contralto; Harry Sands, tenor; Francis Lapitino, harpist, and Beatrice Ross, reader, appeared at a concert at the Crescent Temple, under the auspices of the Veterans of the Foreign Wars of the United States, Spencer Bloor Post.

MANCHESTER, N. H.—In a recent concert of the Excelsior Club, solos were given by Helen Barret Letendre, contralto; Fred Bosman, baritone, and Rudolph Schiller, violinist, and the choir sang several numbers. Frank McBride was accompanist. The Triple Quartet contributed several numbers to a program given recently under the auspices of the Parents' and Teachers' Association, at the Franklin Street Hall. Mrs. Herbert Taylor, contralto, sang; Annette T. Hunt played a piano solo; a vocal duet was given by William Sweeney and William Mitchell, and recitations by Mary McIntyre and Viola Danielson. Addresses were made by L. Ashton and T. C. Cronin. John E. Cuddy was in charge of the program, and Mr. Schiller and Mr. McBride appeared with the Triple Quartet.

MANCHESTER, N. H.—The Chaminade Club is doing excellent work in promoting interest in music. The second meeting was held in the home of Mrs. Arthur L. Franks, contralto, when a program arranged by Clara Muehling was given by Mrs. Franks, Mrs. A. G. Cheever, Mrs. Herbert F. Taylor and Mrs. Clarence H. Young. A tribute to Roosevelt was contributed by Mrs. Charles A. Perkins. For the recent meeting of the Concord Musical Club at the Chamberlain House the subject for the afternoon was "New Music." Those who took part in the program arranged by Louise Kimball and Emily Matthews were: Grace Brown, pianist; Mrs. Harold Blake, Mrs. Arthur Britton, Mrs. Henry M. Fiske and Edward K. Woodworth, singers; Ernest Heath, violinist; Grace Brown and Charles H. Dolflo, pianists, and Mrs. Willis Thompson and Edward Kendall, accompanists.

WICHITA, KAN.—Powell Weaver of Kansas City appeared before a large audience at Grace M. E. Church in a dedicatory recital on the new organ recently installed. Kathryn Newman, soprano, was the vocal soloist, with Mrs. Frank Power as her accompanist. At the Thursday meeting of the Wichita Musical Club, the chorus, larger and better balanced this year than for several seasons, sang under the direction of Jessie L. Clark. The vocal soloists were Marcia Higginson, Mrs. T. F. Kittredge, Mrs. Harvey Grace and Mrs. Munsell. Mrs. Kirke Mechem played two piano numbers, and Mrs. Grace, accompanied by Mrs. Frank Power, sang two vocal selections. The regular meeting of the Saturday Afternoon Musical Club was held at the residence of Mrs. John L. Powell, when Mrs. G. P. Martin, soprano; Isabelle Perry, violinist, and Mrs. Lucile Kells-Briggs, pianist, appeared on the program.

MANCHESTER, N. H.—For a meeting of the Tilton and Northfield Women's Club the program was arranged by Mrs. Beatrice Nordholm, Mrs. Katherine Gilchrist and Mrs. Leona Berry. Mrs. Gilchrist illustrated her talk by songs and Mrs. Nordholm took for her subject, "Secular Music." Mrs. Berry was unable to be present, and her place was filled by Miss Sawyer, teacher in Tilton Seminary, who gave a paper on "Instrumental Music," and played Debussy's "La Cathédrale Engloutie." John P. Marshall, who has been in charge of army band instruction since the armistice, has completed a course of lectures in Institute Hall. Mr. and Mrs. B. H. Rolfe entertained the members of the Orpheus Male Quartet of this city following their recent recital at the Baker Memorial Church in Concord. The quartet is made up of L. E. Ryder, first tenor; C. G. Jones, second tenor; Fred French, baritone, and C. A. Sefton, bass. Others present at the luncheon were Mr. and Mrs. Herbert W. Rainie, Mrs. Maretha James and Grace O. Brown.

In Music Schools and Studios of New York

LAFORGE-BERUMEN MUSICALE

Early in February a recital was given by five young pianist-accompanists, pupils of both Frank LaForge and Ernesto Berumen, under the personal direction of Mr. Berumen, at the LaForge-Berumen studios. Elinor Warren was heard in works of Beethoven, Schubert, Gans, Schumann, Brahms, Liszt and Ross. Helen Thompson's number was the "Cathédrale Engloutie" of Debussy. An unusual feature was the Dvorsky "East and West," played by Helen Schafmeister, who also gave the Schumann Romance and "Dedication," the latter in the Liszt transcription. Rachmaninoff and Schubert were the composers interpreted by Kathryn Kerin, and Rosamond Crawford closed the program with the E Flat Concerto of Liszt, for which Mr. Berumen was at the second piano. Miss Crawford is to repeat the Concerto at the LaForge Noonday Musicale at Aeolian Hall in April.

KLIBANSKY SINGERS HEARD

At the most recent of Sergei Klibansky's studio musicales, Sara Lee and Jean Rand sang. On Feb. 17, at a recital at the Y. M. C. A., Elsie Duffield, Dorothy Claassen, Dorothy Hobbie, Grace Marcella Liddane, Lotlice Howell and Katherine Smith appeared. Pupils of Mr. Klibansky gave a program at the American Institute of Applied Music on Feb. 24 and at the Bronx Y. M. C. A. on Feb. 28. Some of them were to sing at the Auditorium of the East Side Y. M. C. A. on March 3, at the Institute on March 6 and at Port Washington, N. Y., on March 6.

Ruth Percy has been re-engaged as contralto soloist at the Clinton Congregational Church in Brooklyn. Dorothy Hobbie has been engaged as substitute soloist for a month at the Washington Heights Baptist Church of New York and at the Hillside Presbyterian Church of Orange, N. J. Katherine Rice made an appearance before the Ladies' Musical Club of Tacoma, Wash., on Jan. 24. Lotlice Howell has been engaged for a concert at the Vanderbilt Theater on March 7. Alveda Lofgren gave a concert at Port Washington, N. Y., on Feb. 28. Two musicales were given by Juliette Velty on Feb. 5 and 19. Miss Velty also appeared at the Times Square Theater recently in French chansons. Hope Loder was engaged for a concert in Plainfield, N. J., on Feb. 21. Elsie Duffield is singing as substitute soloist at the First Reformed Church in Brooklyn.

GIVE RECITALS AT INSTITUTE

The ninety-third sonata recital at the American Institute of Applied Music brought forward Jeannette Dalton, violinist, and Louise Keppel, pianist, in the E Flat Sonata of Mozart; Jean Burns, pianist, in the B Flat Sonata of Haydn, and the Euphonic Trio in the Trio in C by Mozart. Em Smith, violinist; C'Zelma Crosby, cellist, and Alice Nichols, pianist, who make up the Euphonic Trio, presented a program of numbers by Haydn, Beethoven, Bonis and Bargiel when they played at the Institute on Feb. 20.

ENGAGE KITCHELL SINGERS

Ada Weingartner, soprano, a pupil of Charles Kittell, has been engaged by the Leona, N. J., Community Chorus, Arthur F. A. Witte, conductor, to appear as soloist with it in Gade's "King Olaf's Daughter." The position of contralto soloist at the Fenimore Methodist Episcopal Church of Brooklyn has been secured by Grace Macnamara. A recital folk-songs was given by Marie Bashian, soprano, at Columbia University, in the course of the Institute of Arts and Sciences recently; and the same singer has had two appearances at Town Hall in Armenian songs. She was to present costume recitals on Feb. 20 for the Middlesex Women's Club in Lowell, Mass., and on Feb. 24 in Manchester, N. H. Later recitals are to be given on March 16 at Wellesley College, Wellesley, Mass.; on March 17 at Newtonville, Mass.; and on March 22 in Buffalo, for the Twentieth Century Club. She also appeared in Boston on Feb. 21 and 23. A second St. Louis recital was recently given by Frances Woodbridge, coloratura soprano. Alma Hopkins Kittell, contralto, has appeared with the Community

Chorus of Plainfield, N. J., Harry Barnhart, conductor; with the Men's Club of the Lafayette Avenue Presbyterian Church of Brooklyn; at the Episcopal Church of South Orange, N. J.; at the Madison Avenue Episcopal Church, and as soloist in a presentation of "The Messiah" at St. James' Episcopal Church, where William Bridgeman is director of music. Blanche Stoney has had appearances with the Sans Ceremonie Club at the Waldorf-Astoria and with the Cypress Hills Woman's Club.

EIGHT SINGERS AT KLAMROTH MUSICALE

A large audience heard eight professional pupils of Wilfred Klamroth, voice teacher, at Mr. Klamroth's studio on the evening of Feb. 16. The program was opened by Ruano Bogislav, folk-song interpreter. Adele Parkhurst, soprano, who has made several New York appearances, gave numbers by Bellini, Guarnieri, Caplet, Lord Berners and de Falla. Marie Rothman, soprano, although she had a severe cold, contributed an exacting group of arias and songs. Victor Golibart, tenor, who is to give a New York recital later in the season, and Marion May, contralto, who is to return to the concert stage shortly in New York, were also heard. Others who presented song groups were Bruce Campbell, Elsa Toenies and Antoinette Boudreau. The program was marked by variety in the choice of both modern and classical numbers.

HUTCHINSON PUPILS APPEAR

Two pupils of Estelle Glenora Hutchinson of New York and Springfield, Mass., vocal teacher, recently fulfilled professional engagements. Hildreth Keehner, soprano, who was a member of the Metropolitan Opera chorus for several years, recently made a series of appearances as soloist at the Newark and Rialto Theaters, Newark, N. J., and was guest artist at the annual Frolic of the Newark Theater Managers' Association, when she sang the "Carmena" Waltz and other numbers. Another Hutchinson pupil, Faith Burrington, sang the leading soprano rôle in "The Cameo Girl," an amateur musical play produced recently at Greenfield, Mass.

SINSHEIMER. PUPIL PLAYS

A pupil of Bernard Sinsheimer, Abraham Goldberg, violinist, gave a recital at Carnegie Chamber Music Hall on the afternoon of Feb. 19, with Ainsley Carson at the piano. Mr. Goldberg's program consisted of Corelli's "La Folia" and the E Minor Concerto of Mendelssohn, with shorter compositions by Vecsey, Pugnani-Kreisler and Wieniawski. As extras he gave the Beethoven-Kreisler Rondino and Cui's Orientale.

LILLIAN GILLETTE HEARD IN RECITAL

Lillian Gillette, a young American soprano, gave a recital on Feb. 21 at the home of Mrs. Vivian Green, New York. The program included songs by Massenet, Grieg, Brahms, Homer, Rogers, Meyerbeer and others, and among this music was the aria, "Nobil Signor" from "Les Huguenots." Miss Gillette left New York a few days ago to appear in a number of concerts as assisting artist to Titta Ruffo.

RECEPTION FOR BACHAUS

The Institute of Musical Art gave a reception for Wilhelm Bachaus, pianist, in the school auditorium, on the afternoon of Feb. 18. Following the program offered by students of the Institute, tea was served.

ZERFFI MONTHLY RECITAL

The monthly recital of the series conducted at the studio of William A. C. Zerffi, was given on Sunday afternoon, Feb. 19. The singers were Anna Novick, soprano, and Roscoe Leonard, tenor.

LARSEN IN NEW STUDIO

Rudolph Larsen, violinist, began teaching in a new studio on Feb. 15. Mr. Larsen's new address is 403 Carnegie Hall.

STUDENTS IN CONCERT

Give Annual Program of Institute of Musical Art, New York

The ninth annual students' concert of the Institute of Musical Art, New York, Frank Damrosch, director, was given in Aeolian Hall on the evening of Feb. 25. The soloists included Marianne Kneisel, violinist, who played in the Bruch G Minor Concerto with the Institute Orchestra, and Alton V. Jones, pianist, who was heard in the Schumann Concerto Allegro, Op. 134, assisted by the orchestra. A quintet comprising Nora Fanchald, soprano; Electa Havel, mezzo-soprano; Arthur Phillips, tenor; John Townsend, baritone, and Hyman Wittstein, bass, sang the "Meistersinger" Quintet. The orchestra, conducted by the

director of the Institute, played the Dvorak "Husitska" Overture; Goldmark's "Rustic Wedding" Symphony, and Berlioz's Hungarian March. The audience in attendance was large.

Viennese Soprano to Give Recital

A newcomer to the American concert stage, though a familiar figure in the operetta world of Vienna, is Els Buttler, mezzo-soprano, who will give a recital at Town Hall on the evening of March 9. Mme. Buttler, who came to America for a short social visit, was persuaded by her friends to arrange this recital. She will give two groups of songs in German by Robert Fischhof, Schubert, Strauss, Carl Beines and Brahms; an aria from Massenet's "Le Cid," French songs by Pauline Viardot and Godard and three Weckerlin Bergerettes.

PASSED AWAY

Louise Théo

PARIS, Feb. 25.—Louise Théo who forty years ago was one of the most prominent singers of the then popular *opéra-bouffe*, died here recently. Mme. Théo's name was Cécile Piccolo and she was the daughter of a Mme. Piccolo, the proprietor of a small *café-concert* in the Champs Elysées where she first attracted attention as a *diseuse*, later appearing in the same capacity at the Eldorado. In 1873, Mme. Théo became a member of the troupe at the Renaissance which at the time was given over to *opéra-bouffe*, then at the height of its popularity. She created a furore in Offenbach's operas such as "The Princess of Trebizonde," "Orfée aux Enfers," and other similar works. In 1881, she made her first tour of America under the management of Maurice Grau, repeating her European successes, and in 1885 was again in this country under the same management. Mme. Théo is said to have always been an excellent and careful business woman and in the early nineties she retired from the stage although at the zenith of her fame, and lived quietly in Paris until her death.

Josef Nicolini

Josef Nicolini, one of the most prominent trombone players in the country, died of heart disease at the home of Ernest F. Wagner, Jr., a member of the New York Philharmonic, on the evening of Feb. 19, after an illness of a few hours. Mr. Nicolini was born at Hildorf-on-the-Rhine in 1866, and was educated at one of the principal German universities. He came to the United States about thirty-five years ago and after appearing for a short period as soloist, joined the Theodore Thomas Orchestra in Chicago, retiring after twenty-five years with that organization. He later played with the Boston Symphony and the Philadelphia Philharmonic and for three years traveled with the Ben Hur Company. His wife, who before their marriage was Susanne Leonhardt, survives him. She is said to have been a well-known opera singer in Europe. His daughter, Elsa, a concert singer, also survives.

Ernest F. Wagner

Word was received in New York on Feb. 20, by Ernest F. Wagner, Jr., of the death in Alameda, Cal., of his father, Ernest F. Wagner, violinist and tympanist, an intimate friend of Josef Nicolini, who died at Mr. Wagner's home in New York on the evening of Feb. 19. The two friends had passed away within an hour of one another. Mr. Wagner was born in Plauen, Germany, Oct. 15, 1849, and was brought to this country by his father at the age of six. He lived in St. Paul until after the Civil War when the family moved to Chicago which was his home until 1916 when he moved to Alameda. He became a member of the Theodore Thomas Orchestra in 1883, and resigned twenty-five years later at the same time as Mr. Nicolini. He is survived by his wife and four sons.

William Sturtevant

KEENE, N. H., Feb. 25.—William Sturtevant, well known in musical circles in Boston and elsewhere, died here in the Elliot Hospital on Feb. 21. Mr. Sturtevant was a native of Keene and at

an early age began to show musical talent and when seven years old, commenced his musical studies, making his first appearance in public as a violinist at the age of nine. While he was known principally throughout his career as a violinist, he was able to play most orchestral and band instruments and was for a number of years a member of the First Corps Cadets' Band, Carter's Band and Brown's Band.

Angelo Querze

Angelo Querze, a famous operatic tenor of the past generation, died suddenly of heart disease in New York on Feb. 27. Mr. Querze had sung in all the principal Italian opera houses and in Russia and South America. He appeared as *Canio* in Buenos Aires in the first performance there of "Pagliacci," and as *Otello* in Verdi's opera of the same name. After retiring from the stage Mr. Querze taught, first in Italy, then in Spain and South America, and recently in New York. Renato Zanelli, of the Metropolitan, was one of his most prominent pupils.

T. George Dodworth

ALTADENA, CAL., Feb. 27.—T. George Dodworth, the last male survivor of a New York family prominent for half a century as bandmasters, musical directors and dancing instructors, died here on Feb. 24, after a short illness. His father, Thomas Dodworth, was the founder of Dodworth Military Band, which took part in all civic and military gatherings during the middle of the last century. George Dodworth inherited a dancing academy in New York from his uncle, Allan Dodworth, but sold this some years ago, and retiring from business, took up his residence in California.

Myrna Neonetta Jack

SEATTLE, WASH., Feb. 25.—Myrna Neonetta Jack, violinist, died on Feb. 13, after a short illness. Miss Jack, who was twenty-six years old, was a Seattle musical product, and graduated from the University of Washington several years ago, being one of the first students to give a graduation program. Miss Jack had been heard in concert in various places and was planning to spend next summer in the East for further study. During recent years she has maintained a studio in Bremerton, Wash., as well as in Seattle. Her mother, Mrs. H. W. Jack, is a talented singer. D. S. C.

Christian Ahbe

NEWARK, N. J., Feb. 25.—Christian Ahbe, a veteran musician of Jersey City, died last week at his home here, in his seventy-eighth year. He was a charter member and for twenty-five years treasurer of Local 26, Musicians' Mutual Protective Union, and for fifteen years represented them at the national conventions of the American Federation of Musicians. Mr. Ahbe was for twenty-five years a member of the band of the First Regiment of the New Jersey National Guard.

Mrs. B. A. Knapp

LOS ANGELES, Feb. 27.—Mrs. B. A. Knapp, mother of Mrs. Frederic Shipman, wife of the Australian concert director now visiting America, died on Friday morning from heart failure. Mrs. Knapp, who formerly lived in Chicago, came to Los Angeles four or five years ago for the benefit of her health.

Forthcoming Harpists Convention in Chicago

Arrangements Completed for the Second Great Meeting to Be Held in April—State Chapter of Harpists' Association Formed in Illinois—Concerts Will Be Given to Demonstrate the Qualities of the Harp



Photo by Underwood & Underwood

Photo by Beidler, Chicago

Leaders of Harpists in America—Left: Maud Morgan, Vice-President of the National Association of Harpists, Photographed with a Young Pup'l, Margaret De Graff of Albany, N. Y. Right: Clara Louise Thurston of Chicago, President of the Newly Established Illinois Chapter of the Association

MAUD MORGAN, vice-president of the National Association of Harpists, who was appointed manager of the second convention, has just returned from a most successful trip to Chicago, where she went to arrange for the convention and the concerts of the harpists.

The first day of her arrival she was enabled to establish the Illinois State Chapter with between thirty and forty members, who elected Clara Louise Thurston, a well known and talented local harpist, as president of the chapter.

Miss Morgan then arranged for two concerts to be given in the Auditorium on April 5 and April 6. She was en-

abled to meet the heads of the two great harp firms in Chicago, Lyon & Healy and the Wurlitzer house. After consultation with them, these concerns expressed their willingness to aid the association by paying for the Auditorium for both concerts.

Through the kind interest of Tracy Drake, arrangements have been made to accommodate the harpists and their friends visiting the convention at the fine new Drake Hotel, which will be the headquarters for the association during the convention. Special rates will be made on the railroad if an attendance of 350 can be secured.

Before she left Chicago, Miss Morgan formed committees for publicity and publication. The heads of the committees are Mrs. Frank C. Stockbridge, Mrs. Antonia Sterbly and Cecilia Mary Young. These ladies will take charge of the printing and sale of the tickets.

It is gratifying to know that Miss Morgan was able to create widespread interest in the coming meeting of harpists among many of the leading people in Chicago, so that the second convention promises to surpass in brilliancy the first, which she managed at the time when sixty harpists played in Carnegie Hall.

Nina Morgana Sues Chicago Opera Association

The suit of Nina Morgana, soprano, against the Chicago Opera Association for \$10,000 on the grounds that the company had wrongly used her name and photographs in advertising its present season although her contract had already expired, was opened on Feb. 24 in the New York State Supreme Court before Justice McCook. Miss Morgana, who in private life is the wife of Bruno Zirato, former secretary to Enrico Caruso, testified that she had sung with both the Chicago and Metropolitan Opera companies and on tour with Caruso at fees ranging from \$250 to \$1,000. Mr. Zirato was a witness on the first day of the trial which was continued until the following week.

Would Ban a Hurdy-Gurdy from Playing National Anthem

ALBANY, N. Y., Feb. 27.—Assemblyman Arthur E. Brundage of Orange County has introduced a bill in the New York Legislature making it a misdemeanor to play "The Star-Spangled

Banner" on a hurdy-gurdy. The bill proposes an amendment to the penal law relating to abuse of the national anthem and provides that "playing or causing to be played on any musical instrument, device or contrivance the national anthem, shall be a misdemeanor if it is done in a public place for the purpose of collecting money, unless the collection is for religious, charitable or patriotic purposes."

W. A. HOFFMAN.

Urge State Supervision of Auditoriums in New York

ALBANY, N. Y., Feb. 25.—All theaters, auditoriums and buildings used for public gatherings in this State will be supervised for structural safety by a specially created bureau of the Department of Labor, if a bill introduced into the Legislature on Feb. 23 secures passage. The measure provides for the appropriation of \$5,000 to establish a State Building Bureau in the State Labor Department. This bureau would devise rules for the construction of all theaters and public buildings, enforce these measures and provide for periodic inspections.

STILLMAN-KELLEY IN CINCINNATI CONCERT

Leads Orchestra in His "New England" Symphony—Other Programs

By Philip Werthner

CINCINNATI, Feb. 25.—Featuring the "New England" Symphony of Edgar Stillman-Kelley, conducted by the composer, the Cincinnati Symphony gave its tenth concert on Feb. 18. Mr. Kelley's work, which had its premiere at the Norfolk Musical Festival in 1913, was played in Cincinnati five years ago, conducted by Kunwald. Mr. Kelley performed wonders with the orchestra. The symphony, founded on the lives of the Pilgrims, with each movement headed by a quotation from the Log of the Mayflower, was received with great enthusiasm and the composer was compelled to bow often in acknowledgment. "L'Arlesienne" Suite of Bizet, and the "Rienzi" Overture and the Funeral March from "Götterdämmerung," conducted by Mr. Ysaye, closed a magnificent concert.

Under its assistant conductor, Modeste Alloo, the Symphony gave its last of the concerts for young people, which have been arranged by Walter Aiken with the assistance of Mrs. Charles Taft. Thomas J. Kelly prefaced each number with interesting explanations. The "Alice in Wonderland" Suite of Stillman-Kelley, conducted by the composer, was featured. The concert was much too long, however. The idea of Mr. Aiken to educate the young people to an appreciation of the best in music is very much to be encouraged. The audience has grown remarkably since the inception of the series, and if the course flourishes equally next year it is bound to show great results.

Assisted by Florence Macbeth, soprano, the Orpheus Club, composed of about 100 male members, and one of the leading clubs, gave one of the regular concerts. The program was preceded by the singing behind the scenes of "The Motto," written by Power Symonds, the conductor. The work of the club is always marked by excellent attack and shading. Miss Macbeth sang the "Shadow" Song from "Dinorah" and a number of shorter works, including "Pierrot," by her accompanist, George Roberts. The club has been in existence for twenty-eight years and has in that time brought many leading artists to this city. A reception for Miss Macbeth was given by Grace Gardener on Feb. 15.

The Matinée Musical, of which Mrs. Adolf Hahn is president, gave the fourth concert in the Hotel Sinton on Feb. 21. Nelson Illingworth, who was to have given vocal groups, with the assistance of Jessie Straus-Mayer, violinist, announced two hours before the concert that he could not sing but would recite "Enoch Arden" by Tennyson, with music by Richard Strauss. The committee promptly secured the services of one of its members, Louise Harrison-Snodgrass, to play three piano numbers instead. The music by Strauss was very well played by Axel Skjerne, but the reading left the audience quite cold. Mrs. Mayer played with her usual crispness a group of violin numbers, and Mrs. Snodgrass played her group, consisting of Schumann-Liszt, Debussy, and Rachmaninoff, with considerable dash. As usual, there was a large audience.

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ARTISTS FOR AUSTRALIA

Maier, Pattison, Rosa Raisa and Rimini to Make Tours

Guy Maier and Lee Pattison, pianists, have been engaged by Frederic Shipman for a tour of Australia, to begin in Sydney in June next.

Rosa Raisa and Giacomo Rimini will also give concerts in Australia under this management, but their tour will not begin till June, 1923.

On account of illness, Frances Alda, soprano of the Metropolitan Opera Company, was obliged to cancel her engagement for an appearance in Lancaster, Pa., on Feb. 25.

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